MAXIMUM ROCK'N'ROLL

JULY 1997
ISSUE 170
$3.00

YOU'RE DEAD

SUBSCRIPTIONS: (postpaid prices)
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
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BACK ISSUES AVAILABLE:
Back issues 135, 142, 148-150, 151 Pt 2, 155, 156 Pt 1, 156 Pt 2, 157, 159-166, 168-169 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Cover art by Dan Henk

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)923-9814
Fax (415)923-9617

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

UK SUBS-live/V/A-Strictly Ballroom-EP	IN/HUMANITY-The History Behind The Mystery-CD
ANTI-FLAG-live	V/A-Order Of The Kite-CD
ASSUCK-LP/ACME-LP	BAD TASTE/SWITCH STANCE-split EP
V/A-Damned For All Time Vol III-LP	V/A-No Fate Vol 3-2xCD
BARRICADE-LP/SMASH YOUR FACE-45	SPAZZ-live/CODE 13-live

ROB COONS

GAUZE-Tsura O Arrate-CD	PHOBIA-Enslaved-EP
V/A-No Fate III-2xCD/JIHAD-Old Testament-CD	CAPITALIST CASUALTIES-CD
BLATZ/FILTH-Shit Split-CD	ASSUCK-Misery Index-LP
CHRIST ON PARADE-Sounds Of Collection-CD	ACME-To Reduce The Choir...-LP
HELLNATION/SINK-split-EP	GEHENNA-Birth of Vengence-EP

DR. DANTE

THE BUDGETICS-7 Sins & Sinners-EP	THE HENTCHMEN-10 String Trio-EP
BANTAM ROOSTER-Watch Me Burn-EP	THE GO-NUTS-Go-Nuts Theme-EP
CAMPUS TRAMPS/PHANTOMRATS-split-EP	V/A-17 1/2 Is Still Jailbait-LP
SEA MONKEYS-Vs. Bigfoot-LP	THE SPITES-Stayin' Out-45
SCREAMIN' FURYS-Why-EP	SCRATCH BONGWAX-Human Bean-EP

JEFF HEERMANN

V/A-Seventeen And A Half....-LP	NEUMANS-Don't Wanna Learn-EP
STITCHES-Talk Sick-45	RAY-ONS-Lipstick Pickup Lines-EP
STITCHES-Sixteen-45	BOYZ NEX' DOOR-She's So Bad-45
SCREAMIN' FURYS-Why-EP	CHINESE LOVE BEADS/HELLCATS-split EP
THE BUDGETICS-7 Sins & Sinners-EP	SPACESHITS-Showdown On 3rd-EP

TOM HOPKINS

V/A-Strictly Ballroom-EP	V/A-Complacency-EP
ACME-To Reduce The Choir...-LP	BLATZ/FILTH-Shit Split-CD
MARKER-Nobody Can Hear-EP	GEHENNA-Birth Of Vengence-EP
Probe-#6-zine	MY LAI-3.16.68-EP
JACK ACID-CD	JIHAD-Old Testament-CD

CAROLYN KEDDY

NECESSARY EVILDS-Buzzsaw Pts 1 & 2-45	HYDROGEN TERRORS-Terror Diplomacy-LP
SPITES-Stayin' Out-EP/SCREAMIN' FURYS-EP	SPACESHITS-Showdown On 3rd-EP
DIE LOWLANDER-Hurt Me-EP	B-MOVIE RATS-57 Chevy-EP
GO-NUTS-World's Greatest-CD	THE MAKERS-Shout On/Hip-notic-CD
V/A-Betty's Hot Rod Muscle Car-EP	V/A-Half Assed Will Travel-LP

RAY LUJAN

WALKER-Actually Being Lonely-LP	LILLINGTONS/NOTHING COOL-split LP
SPEAKER SLUTS-Teenage Ice Cream Girl-EP	BONADUCES-Everything's Rachel-EP
STITCHES-both 45s	SERPICO/I'm Not Dead-EP/PUFFBALL-CD
HEARTDROPS-This Is The...-CD	JOHNNY CAN'T READ-45/RHYTHM COLLISION-both CDs
WORKHORSE-Mardi Garage-CD	TOY DOLLS-live/BEATNIK TERMITES-LP

TIMOJHEN MARK

ACME-To Reduce The Choir...-LP	ASSUCK-Misery Index-LP
CHRIST ON PARADE-Sounds Of Collection-CD	GAUZE-Tsura O Arrate-CD
GEHENNA-Birth of Vengence-EP	HELLNATION/SINK-split-EP
SPAZZ/JIMMY WALKER-split-EP	V/A-Strictly Ballroom-EP
V/A-Order Of The Kite Vol 2-CD	V/A-Complacency-EP/V/A-Bollox Fuck Shit...-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

ALLAN MCNAUGHTON

CHRIST ON PARADE-Sounds Of Collection-CD	V/A-Bollox Fuck Shit Arse...-EP
V/A-Strictly Ballroom-EP	SUBMISSIVES-An Anvil..-LP
URBN DK-Will E. Survive-EP	SPAZZ/JIMMY WALKER-split-EP
J-CHURCH-Analysis..-Picture Disc	MAN WITH GUN-Man With Gun Lives Here-LP
SERPICO-I'm Not Dead-EP	MANGEL-Hole Inside-EP

JAH NELL

SEA MONKEYS-Vs. Bigfoot-LP	SUBMISSIVES-An Anvil..-LP
Carter-#8-zine	MURDER CITY DEVILS-3 Natural Sixes-EP
NEUMANS-Don't Wanna Learn-EP	SPACESHITS-Showdown On 3rd-EP
BETTER THAN OUR HAND-Where's Pete?-EP	SCREAMIN' FURYS-Why-EP
SCRATCH BONGWAX-Human Bean-EP	CHRIST ON PARADE-Sounds Of Collection-CD

BRUCE ROEHRS

STITCHES-Talk Sick-45/V/A-This Is It-CD	DISCOCKS/TOM & BOOT BOYS-split EP
SQUIGGY-Anti-establishment-EP	ARMED & HAMMERED-More Punk Rock Than You-EP
THE STARVATIONS-Shut Up Sirens-45	ONYAS/-Hit You Up-45/CHUMPS-Sleazy-EP
CASUALTIES-For The Punx-LP	PURE IMPACT-Join Our Mob-EP
FIRST STRIKE-Let The Rich Go To War-EP	HALFWAYS-EP/URBN DK-EP/DISTORTION-EP

LEAH URBANO

ACME-To Reduce The Char...-LP	THE WOGGLES-Get Tough-LP
THEGETUPKIDS-Woodsen-EP	ASSUCK-Misery Index-CD
HICKEY/V.B.F.-split EP	JIHAD-Old Testament-CD
V/A-We May Fight A Battle-CD	CAPITALIST CASUALTIES-CD
PRICE OF SILENCE-10"	SPAZZ/JIMMIE WALKER-split EP

JON VON

BORIS THE SPRINKLER-Mega Anal-CD	GO-NUTS-World's Greatest-CD&EP
STITCHES-Talk Sick-45	CAMPUS TRAMPS/PHANTOM RATS-split-EP
INJECTIONS-Kids Aren't Right-EP	WOGGLES-Get Tough-LP
SPACE SHITS-Showdown-EP	BEATNIK TERMITES-Charlie Brown-LP
SIR BALD DIDDLEY-Nitrous-LP	PLEASURE FUCKERS/NASHVILLE PUSSY-live

RYAN WELLS

STITCHES-Talk Sick-45	SPITES-Stayin' Out-45
V/A-Pogo Punks-LP	V/A-Seventeen And A Half....-LP
GAUZE-Tsura O Arrate-CD	DISHRAGS-Love/Hate-CD
LAKE OF DRACULA-Marlon Margus-EP	ONYAS-Hit You Up-EP
V/A-Half Assed Will Travel-LP	CHINESE LOVE BEADS/HELLCATS-split EP

TIM YOHANNAN

CASUALTIES-For The Punx-LP/PARASITES-EP	V/A-Damned For All Time Vol III-LP
V/A-Pogo Punks-LP/NEUMANS-Don't Wanna..-EP	BOYZ NEX' DOOR-She's So Bad-45
HALFWAYS-Going Nowhere Fast-EP	V/A-Seventeen And A Half....-LP
TAB HUNTER-5"/STITCHES-Talk Sick-45	SCREAMIN' FURYS-Why-EP/SPITES-EP
SPACESHITS-Showdown-EP/SUBMISSIVES-LP	V/A-Betty's Hot Rod Muscle Car-EP

REMA YOUNG

PUFFBALL-Six Pack To Go-CD	ONYAS-both 45s
PILSNER/LIVERBALL-split 45	HALFWAYS-Going Nowhere Fast-EP
DISCOCKS/TOM & BOOT BOYS-split EP	SCREAMIN' FURYS-Why-EP
PARASITES-No Martyr-EP	SPACESHITS-Showdown On 3rd-EP
STITCHES-both 45s	SPITES-Stayin' Out-45

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#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. The Misfits, Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans.

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, Sub-Rosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pigdogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Snuka, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunt, "Roots of Punk--Ohio '77.

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#164/Jan '97. Naked Aggression, Lil Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years of Gilman".

#165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!".

WANNA SEND US SOMETHING?!

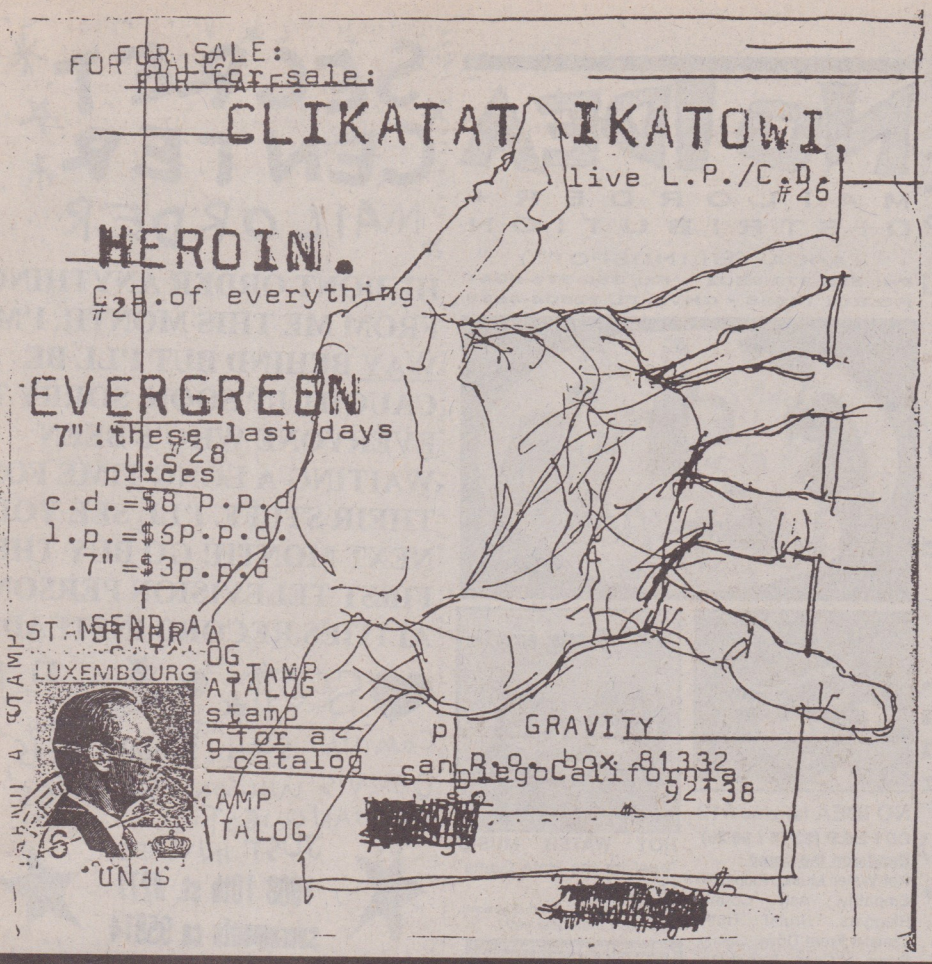
Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.



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GTA016 WHIPPING BOY "SUBCREATURE" CD
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GTA017 AGAINST "NO ARMS" CD
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GTA018 NO CRISIS "EVERYTHING +" CD
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GTA019 TERVEET KADET "HARDCORE BRUTALITY" CD
59 MIN OF EARLY RARE DEMO, PRACTICE, AND LIVE RECORDINGS, 80 – 82 & 95 FROM THIS LEDGENDARY FINNISH BAND
GTA020 ABANDONED "LOS ANGELES, MOTHERFUCKER" CD
70 MIN OF OLD LA METALIC PUNK WITH TONY (EX- ADOLESCENTS) ON VOCALS 82-86
GTA/ALO 021 P.E.L.M.E. "RELAX WITH..." CD
70 + MIN, RECORDED IN 94/95, SOME TERMS PEOPLE HAVE USED TO DESCRIBE THIS INCLUDE "CRAZY FUCKED UP", "DEEPLY DISTURBING", ETC.
GTA 022 CRIPPLE BASTARDS "BEST CRIMES" CD
74 MIN./OVER 100 ULTRA GRIND THRASH BLASTS FROM THIS ITALIAN TORTURE SQUAD '88-'94.
GTA 023 PROLES "THOUGHT CRIME" CD
63 MIN. OF ULTRA CATCHY ENGLISH WORKING CLASS HOOK RIDDEN PUNK '78-'80 AND '94.
GTA 024 NV LE ANDEREN "SOUND OF THE STREET" CD
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GTA 025 INFERNO "DEATH AND MADNESS" CD
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SUBTERRANEAN
MAIL ORDER

PENETRATION "The Early Years" LP
Classic late-'70s tracks by this awesome British coal-town punk outfit that featured the vocals of Pauline Murray and some of the wickedest songs and playing of the time. 16 no-compromise songs, including one of their hits, "Don't Dictate."
LP $8.40

HALF EMPTY
"People are Basically Good" CD
Smart DIY hardcore with 13 short, fast tunes. Fits of start/stop action, tempo changes and the occasional ska riff, with girl/boy vocals dripping with sardonic venom. In a digipak, with lyric-and-graphics-filled fold-out poster. On tour now!
CD $6.55

"NO ONE CAN DECIDE FOR YOU" comp CD
This ballistic, 50-track compilation collects impossible-to-find singles from the Italian hardcore punk scene's furious early days. Includes Wretched, Declino, Eu's Arse, Peggio Punx, Fallout, and Impact. The songs, featuring mostly Italian and some English lyrics, range from proto-melodic, fast, tight riffing to all-out power mower spew-core. The large fold-out includes info, photos, and the original sleeve art. Italian import.
CD $11.60

"NO FUTURE" comp LP
A collection of tracks from the UK hardcore and oi label No Future from 1981 and 1982 by Blitz, The Partisans, Blitzkrieg, Red Alert, The Samples, The Insane, Attak, and Peter And The Test Tube Babies. Nice gatefold cover, with reproductions of the original 7" artwork inside.
LP $8.40

THE ONE-TWO-FIVE s/t LP
A Dutch R&B-beat-garage-punk outfit in an authentic, up-beat and groovin' '60s vein. This is an impressive first album, complete with wailin' Farfisa and mouth harp!
LP $9.60

ANTI-PASTI "The Last Call..." LP
A re-release of this great UK hardcore band's first album from 1981, with the addition of 7 tracks from their first three 7"s.
LP $8.40

MENACE "G.L.C. (The Final Vinyl)" LP
The entire recorded output of this incendiary 1977 London, UK punk band, including the songs that were banned by the Tory government.
LP $8.40

"RIOT CITY" comp LP
Tracks from early '80s UK punk and hardcore singles by Vice Squad, The Insane, Abrasive Wheels, Court Martial, The Expelled, No Choice, Sex Aids, Ultra-Violent, The Varukers, The Underdogs, The Ejected, and Emergency. Everybody's original cover art is on the jacket.
LP $8.40

All prices are postpaid in the US.
Elsewhere add $2.50 for 1st item, $.50 for next.

Hey! Ask for a catalog with your order! Or send us $2.00 to cover postage ($3.00 outside the U.S.) and we'll send you a list!

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JOSH REYNOLDS SPEAKS!, a near 20 min 7" ep of punk rock stories. Sorta like Drunken Home Companion. Not macho Rollins crap or arty introsoective drool. Funny punk antropology &travels. $3 available in July. MORE LOS HUEROS DATES 7/12 MISSOULA MT JAYS

YahMos-Off Yr Parents ep has been repressed. 5 great anthems of angst. 7/13 WENATCHEE @ LEPEZ LATE JULY-REDDING HOUSE

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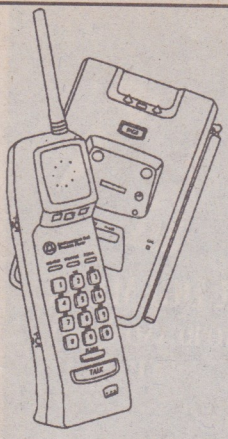

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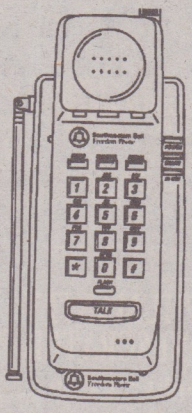

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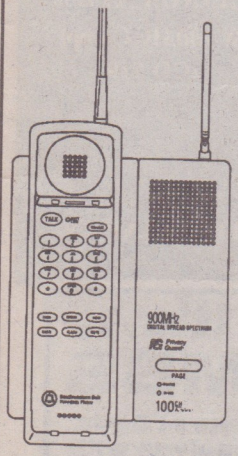

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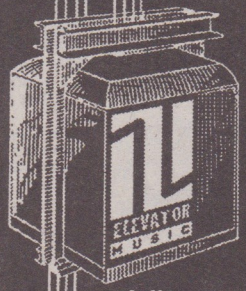

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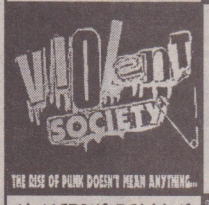

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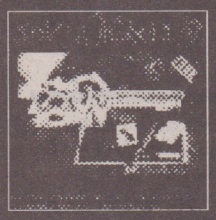

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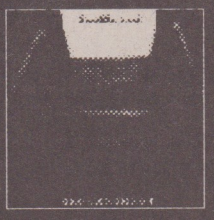

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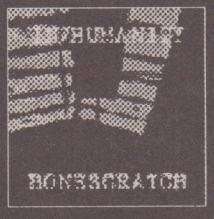

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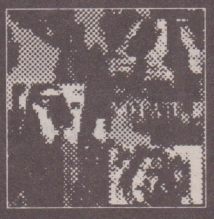

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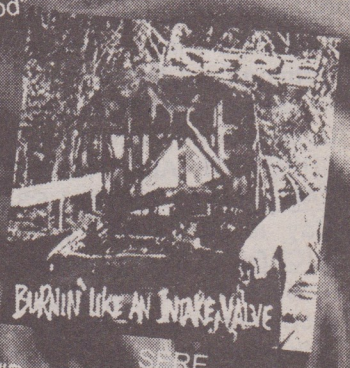

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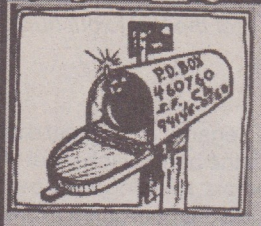

Hey all, This is Justin from Heliotrope Records in Boston. Thanks for the amazing words on the Coleman seven inch. They were the most amazing band Boston has seen in 5 years. They're sorely missed...

I just though I'd write this to clear up the perception in your review that the release is somehow "limited". Although distribution has been slow, due to a truly ridiculous snafu involving the covers (trust me, the "emo" look was not necessarily a part a part of the original plan), the first pressing of 1,000 has been shipped, and should be available from the full array of DIY distributors - i.e. Ebullition, Lumberjack, Very, Vacuum, and Bottlenekk.

In the past I've had a lot of difficulty keeping certain releases in print - in the case of one, I lost touch with the band; in the case of another, financial crisis brought on by the failure of most major distributors to make regular payments nearly drove me to bankruptcy and prevented me from concentrating on any but the most current record.

That said, the Coleman record will stay in print as long as distributors are paying me regularly enough to keep the label solvent. I've been having much better luck lately and I want to thank everyone out there who runs their shit responsibly. To those who don't, you have no one to blame but yourself when the scene goes south...

Thanks again to everyone at MRR and everyone who still believes...
Justin Kollar/ 80 Gardena #2/ Brighton, MA 02135

Dear MRR:

After reading Brian Zero's column, I had to jot down a thought or two on the subject of poverty. While I agree with many of his points, I also think there comes a time when one has to cop the cosmic clue that much of life don't come cheap or free. I'm sorry BZ got a raw deal out of poverty; so it is with many of us at some point in our lives or perhaps for the entirety of our days. But what do you do about it?

It's easy to think that money is evil and that business has no place in punk, but in reality when you're in a band, putting on shows and trying yourself to survive, the business end of punk becomes a necessity. I don't find it a matter of wickedness that punk bands charge money for their shows, shirts, tapes, zines, etc. Hell, even $10 is pretty fucking cheap for a show. You don't see mainstream bands charging that little. And some punk bands make barely enough funds to get from one gig to the next, to buy both gas and food, and christ help 'em if the van breaks down.

Instead of demanding that bands sacrifice their income (usually barely enough to break even, especially when you're just starting out), why not practice a little creativity? When I lived in Minneapolis, just about every women's music type event thingie had some kind of creative alternative to the status quo of dough. I don't see why the punk scene can't learn to do the same. Check it:

- Sliding scale admission: Offer a range of prices, like from $3-7, depending on one's ability to pay. Make it known that if you can pay the higher fee, you're expected to do so, and explain why the sliding scale is there. Yeah, you might get a few scamming wanks, but people can still be pretty honest. Even in the 90's.

- Donated tickets: Ask for extra donations from full-price ticket-buyers, and when you get enough to pay for an extra ticket, offer it up for someone who can't afford to get in. Many people go through the lines at shows on their own, begging for change to come up with the ticket price; fucking save them the trouble of it and let others be generous for a change without having to be asked on the street for a quarter here and there. Is it gonna kill you to give an extra buck so someone else can come see the show, too?

- Bartered passes: Why not offer free or discounted tickets for people who work shows, especially those shows outside of clubs with no preordained staff (like benefit gigs, etc.)? Clean up, help move shit, work a booth, pass out bandages — whatever. And give people a pass for helping out.

I have a little bit of faith left in the scene to think that most bands/'zines/etc. aren't in it just for the bucks. I hope that the scene's still creative enough to support some kind of alternative financing rather than turn the enjoyment of the tunes into some kind of have vs. have-not competition where everyone shits the bed. Ever so sincerely,
Beij Beltrisi/ 382-B Northampton Rd./ Amherst, MA 01002

P.S. If you're as bored as I am to be writing letters to MRR, drop me a line. I could handle the correspondence, hey.

MRR,

Just wanted to tell you something I'm dealing with in the punk scene that I find rather ridiculous.

I play in a band from Washington DC called Dick Army and we recently released a CD on our own little DIY label called Padded Cell Records. As it turns out, there is a band called The Padded Cell from California. The band describes themselves as "punk rockers" and they prominently display the anarchy symbol in place of the letter "a" in Padded on their CD cover. This would seem to indicate to me that they just might have some inkling of anarchist ideals and have a general anti-authoritarian attitude. *Not!!*

Yesterday, I received a letter from Johny Rebel, the singer for the band. He has a big problem with us using Padded Cell as the name of our record label. It seems Mr. Johny Rebel, self-described punk rocker and an apparent anarchist sympathizer (oh yeah, a real gosh darn *rebel!*), has obtained a Class 41 United Stated Registered Trademark for the name Padded Cell. In his letter, he claims we are using the name of his band *and* the name he has tattooed on his arm, illegally (I don't know if he had "TM" tattooed next to his band name). He demands we cease the use of Padded Cell Records for the name of our label and he states quite frankly that I should "be advised that our Management Company will pursue this matter through all the legal court system in order to render a decision about the right to use, and issuing to me an injunction and awarding damages for illegal infringement." Gee, how punk rock of him. Oooh, what a rebel, that guy.

Apparently, their idea of anarchy and punk rock is simply just a style and fashion to be marketed like soda and cheeseburgers. I am just a wee bit annoyed to see supposed "anti-rules, anti-business, fuck the suits" so-called anarchist-sympathizing punk rockers invoking business laws written by the fuckin' suits to "protect" their frickin' precious little property of a name. So this is what punk rock is today... a business conducting commerce like any good corporation and threatening lawsuits to anyone they perceive as an impediment to potential sales. I always imagined punk to be a rejection of conformity and a reaction against the conventional consumer society. Stupid me! What in hell was I thinking!? So why do these guys insist on calling themselves "punk" when they are nothing but typical conservative businessmen with their lawyer ready to squash the fuck out of us to "protect their petty little business interests"? Johny Rebel has vowed to proceed with legal action against us, no matter the cost to himself, his management company, the label they are signed to (Deadbeat Records), blah, blah, blah, ...and he claims he can prove that we have damaged the sale of his band's CD. My band laughed so hard regarding that ridiculous claim our stomachs still hurt. To this day no one has ever confused us with a band in California. Heck, like most DIY projects Dick Army isn't exactly raking in suitcase loads of cash. Mr. Johnny Rebel's concern about their fans being confused may be warranted if their fans are fucking clueless. I don't know. I just don't understand how a CD with Dick Army in huge bold letters and Padded Cell Records in small letters with a Virginia

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address, could possibly cause any confusion with a band called The Padded Cell in California. Same goes for our ads.

Anyway, Johny Rebel requires us to adhere to his "demands" and agree not to use his band name for the name of our label. As it stands right now, the band has no desire to change the name to satisfy Mr. Johny Rebel and his Padded Sellouts. Mr. Johny Rebel really should consider changing his name to Mr. Johny Conformity. Goddamned rebel, my ass! And I don't appreciate being threatened like this. I've never been very fond of fuckin' businessmen (hey, they sure as fuck ain't punk), claiming some sort of superior authority over me and telling me how I can and cannot conduct my own goddamn DIY project. Their concerns seem so utterly trivial, at least to us. The actions they have threatened against us seem quite ridiculous. Dick Army has no money... Heck, we *still* haven't recovered all our expenses we've incurred. So, let 'em sue us. To see a bunch of supposed anarcho-punks utilize the federal court system and their business lawyers to protect their government registered "trademark" is, well, incredible.

By the way, I did quite a search on the net for "Padded Cell" and there are lots of other people using it — it's the name of a goth/industrial radio program, a music/entertainment website, a game, etc. Looks like they'll have to sue a lot of people! Apparently, their next step will be to have their business lawyer send us one of those official "cease & desist" letters threatening legal action against us. Gawd, I hate lawyers! Anyway, cheers!
Tom in Trouble

PS: Last month we caused a wee bit of a problem for Factsheet 5. An advertisement we placed for our band in the upcoming Spring/Summer '97 issue was refused by their printer who deemed the ad "offensive and unfit to print." Yep, the band shut down the presses until we provided a new "censored" version of the ad that had been sufficiently modified to their satisfaction. Needless to say, the band and Factsheet 5 editor, Seth Friedman, were not happy about this petty act of censorship. Heck, the ad was pretty tame compared to some of the other stuff I've seen.

Dear MRR,

It's been a long time since anyone from PE has written a letter critical of the content MRR magazine. However, a disturbing trend has begun with the appearance of several classified ads which include records from several white power / racists bands for sale or trade (a quick glance through issue #167 finds at least three of these ads). Needless to say, we are not the only ones disappointed to find openly racist material such as Skrewdriver, Ian Stuart, Brutal Attack, etc., advertised within your magazine. We would expect this shit in the trendy 'black metal' magazines, but hardly in MRR where the expressed ad policy is "No racist, sexist, or fascist material."

The international punk community shares numerous common ethical and political beliefs — one of the strongest being an adamantly anti-racist stance. As a part of this community, MRR has a very large responsibility towards keeping with these anti-racist ideals. This means scrutinizing both the written content of the magazine as well as the advertisements. Part of this responsibility should include educating the people putting together your magazine in regards to who these racist / white power bands are.

This is not a free speech issue. The whole world may be a 'marketplace for ideas' in as far as differing politics, views, and beliefs. However, MRR and its readers belong to a movement that has its own set of beliefs, which includes anti-racism. There has never been, nor will there ever be, space provided by the DIY punk scene for promoting white power and racist hate speech. The sick bastards who promote this shit should not be allowed to use our movement, our magazines, or our institutions as a vehicle for their lies and hatred. We don't owe them a voice in our movement and have the right to refuse their material.

Perhaps this is a simple slip-up by a young or inexperienced typist and/or editors who have never heard of such bands and so perhaps it can be excused once. However, if this sort of thing continues, we believe much of the punk scene will have doubts on your sincerity. There are many of us who have been offended by the inclusion of white power materials in your classified ads section. If this continues, we can see many labels, bands and zines withdrawing their advertising support, as well as DIY record stores (such as Extreme Noise where we volunteer our work) refusing to stock your magazine. Please recognize your responsibilities and clean up your act: the alternative would be unthinkable!
Julie, Gabe, Dan & Mandy/ Profane Existence/
Box 8722/ Minneapolis, MN 55408

To those concerned,

MRR is committed to getting fascists out of our classifieds section, though we haven't done the best possible job in the past. As it stands, we have six people opening mail, six typists, and one classifeds editor. Yeah, some of those people are inexperienced, but we have discussed it and our awareness is raised. The proof will be in the classifieds. Thanks for the foot to our butts.
Jeff M.

MRR,

Regarding my *great* distaste for the band Slacker out of Pennsylvania; referring to my previous letter, it has been brought to my attention that perhaps I was a bit too harsh... I suppose it would have been better to say "be careful with these guys" or "don't let them do the same to you" rather than asking readers *not to support them in any way.* I did not intend to have my message analyzed... just understood. I can't feel sorry for discussing the truth in an open forum and I would hate for any friendships to be altered either...

Regardless, Slacker totally fucked me over last summer and I let down some close friends as a result and that pisses me off.

As a reminder, the four of them lost $50.00 each for a trip to Hawaii and I wound up eating $350.00 to see them play twice and *they offered* to do the booking land tour together for 8 full days with my friends (Grapefruit) later that year but did not come through for us. I couldn't even get them to return a page when entering an 800 number... except once - finally - on the day we were supposed to meet up with them!

Therefore, in my opinion, Slacker can't be trusted! We had a deal and they screwed me, plain and simple. I now know of one other band out there which can relate to my troubles with Jon and maybe if I had seen some warning previous to dealing with Slacker, I could have saved myself a lot of problems, and that is why I wrote the first letter. Feel free to give me your opinions on the subject at the addresses below. Maybe I'll even get another excuse *or preferably an apology (if nothing else)* from the guys in Slacker. That's all for now, thanks again for your time.
Jason James Miller/ Hawaiian Express.../ hwnexp@aol.com/ P.O.B. 777/ Byron, CA 94514

Dear MRR & "Lefty" Hooligan,

I am writing this letter in response to "Lefty" Hooligan's book review in issue #166. As a traditional working class skinhead, I feel I should give my views & maybe clear a few things up. My experiences over the last 10 years as a skin has led me to believe that the number of boneheads has greatly decreased in the U.S. This has come about due to education, oi!/street punk "revival" & the massive ska underground, along with a much stronger resistance to boneheads & racist politics. So the "70 to 30%" has got to be in favor of us, not the other way around. "Lefty" is right about the fact that most boneheads are confused "middle class"

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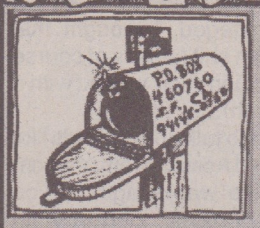


teenagers who feel the need to so-call "rebel" against mum + dad. What "Lefty" forgot to mention is that fascist politics along with Marxist/socialist politics both have "middle class" origins. Correct me if I'm wrong, but didn't Lenin have a middle class upbringing? These reasons go along with the fact that extremist politics/politicians end up murdering millions (including innocent women & children) once they have gained power are enough to convince any sane member of the working class not to follow their *insane* politics! Truth of the matter, "Lefty", is that in order for the working class to develop class awareness we must reject the middle class "suit & tie" politicians who attempt to use & abuse us, & make a better lot for ourselves! Sincerely, Jóse Perez

Dear MRR,

I was flipping through your letters section the other day and I read a couple of letters that proved of some interest to me. The letter(s) in question are the ones dealing with the black skinhead accused of fascism. I would like to take issue with some of the assumed ideas presented.

First, blacks can be and are fascists. Example: Louis Farrakhan. It's necessary to get that straight. Just because someone belongs to an oppressed minority, doesn't guarantee that they'll not end up like those who oppress. Roy Cohn condemned the gay movement on his deathbed dying from AIDS. Phillis Schlafly was a key figure in blocking the passage of the Equal Rights Amendment for women. And so on and so on. If someone has accused this fellow Gerrard of fascism, then it's up to him to prove by his actions, not his race, that he is not. And that goes as well for the person behind the accusations.

Second, I don't, and I never will believe that "we're non-political" bullshit some skinheads are saying nowadays. Everything you do and say, and everything you don't do or say, is political. Until we live in a world free of forced compliance to the law, until we live in a fair, equal society, then your actions or non-actions speak louder than words. This cowardice, this reluctance, from being viewed as political is typical of the majority of oi boys/ska skinheads; huh, most of them still think Skrewdriver is cool (a sad reflection of musical taste alone). It's also a testament to their middle/upper class up-bringing. For a subculture that so loudly proclaims it's working class pride, where the fuck are your asses in the labor movement? Working class pride is political as hell and it's a leftist struggle all over the world. Instead, we are continually barraged with this sappy, "patriotic" rhetoric that these brainwashed clones spew out. Yeah, I'm so fucking proud of the U.S.A. as I'm being unjustly fucked with by a cop and my government is subsidizing weapons manufacturing to sell to tomorrow's "enemy".

Yeah, patriotism, that's the extent of skinhead "politics". My years of growing up in the South have shown me that all to often these so-called "non-political" skinheads are either too wimpy to be white power skins (the majority of whom are really working class, ironically) or too chickenshit and conformist to be lumped in with all of us feminist, tree-hugging, anarchist, fags and dykes. Please don't rock the boat, boys and girls, that may be too much to ask of you. Most times, between the white powers and the so-called anti-racist skins, you can hardly tell them apart. If these boi!ls happen to be at a punk show and there are no Nazis to beat up, they usually go for the next available bystander; this shows you what they're really all about. It could be a punk, or someone they don't like. Most likely it's probably a queer. These apes don't want anyone to know they suck dick so they have to prove their "manliness" by beating up some little gay boy or lesbian. So, it's hard to believe there's a difference between these "non-political" boneheads and the honest, Nazi boneheads. And it's going to continue to be that way until these skinheads get some guts and stop beating around the fucking bush about fighting fascism, inside and out. If you're not a Nazi, then you are against Nazism. No homophobia, no sexism, no nationalism, no xenophobia, no racism, no scabbing. Period. It's time for these so-called "non-political" skinheads to stop their bullshit, fence-sitting and take a stand. Political punks have been doing it for years. You say you are for freedom... then you must have a brain in your head. Freedom does not come through talk alone. And it's not freedom until everyone is free: men, women, straight, queer, white and non-white. It's time to get some backbone.

Perhaps it's the whole idea of being a skinhead at the turn of the century that causes this mediocrity. In that case, please feel free to revert back into what you were.... Jocks and cheerleaders. Thanks for your time.
Kevin Lousy/ Berkeley, CA

Hey guys -

I just want to say thanks for including the Barbara Ehrenreich article. It, like the Dave Emory article of a few months ago + the Chomsky article of a few years ago fills a void in punk. We really do need more inclusion of such articles in the scene - and in MRR. Good job,
Dave

Dear MRR,

In response to Mad Dog's letter in the April issue, no. 167, I would like to clue him up to a few bands he would want to check out based on what he said about making punk rock better. But first let me start out by saying that reading a letter from someone who could be my dad (and I'm no kid) who is still intimately immersed in punk rock, and still holds his values strong & defiantly to society, is very, very inspiring. He brought up that there should be more bands with the 50's rock spirit, more female fronted & all female bands, and more goofy or comedic bands. All I have to say is: New Bomb Turks, Teengenerate, Dead End Cruisers, Tilt, Naked Aggression, Divisia, Bikini Kill, NoFX, Spazz, Schlong, Motards, etc., etc. What Mad Dog needs to do is go to the record store and get this shit.

On the political note I share his feelings. When you are surrounded by mediocrity in government, the overwhelming number of pop-punk bands, the U.S. economy, etc. it's hard to get really pissed, or happy how things are going. So most people say, "fuck it." What you need to do is start protesting on your own, make t-shirts and bumper stickers with how you feel on them. And no, not just an anarchy sign. Write shit like, "The drug war is causing prison overcrowding!" Print up 1,000 & hand it out at shows. Your message will get out. Peace brother,
Pee - River City Subversive Media

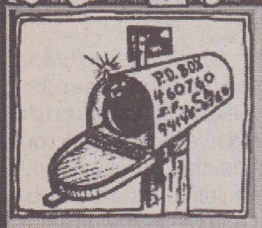
P.S. It's not the size of your jeans but the size of your heart, don't be so quick to judge.

MRR,

I am in complete shock. I just finished reading Mykel Board's April column in MRR and cannot believe it's true. I feel like I just missed out on some big joke, at least that's what I'm hoping. MRR taken over by Warner? For the last couple of years I have looked towards MRR and other such organizations listed in his column for an unbiased view on politics, discrimination, the government, and just the world in general. Mykel's column, along with many others, made me think and question my motives, what causes to fight for, and who to support and who not to support. Like Mykel, I was naive in believing that organizations such as Food Not Bombs, Mordam, and MRR were kept alive by the "punk community banding together. "

MRR may still write about the same issues and the change may not affect the content, although I doubt it, but just the fact that MRR is now owned by Warner goes against everything that I believe, the vast majority of the punks I know believe, and every opinion in MRR that I've read.

So now the question that I'm asking



myself is: "Do I keep buying, and therefore showing my support for, MRR because it has made me think and question in the past, or do I practice what I believe and show my support for non-corporate sources?". I think I'll go with the latter.
McKenna Wallace/ 4720 Hillcrest Ave./ Fair Oaks, CA 95628

Mykel,

So I read your column a few weeks ago in the April issue and I'm surprised, shocked, etc. I called up my friend and told him to go get it 'cus Mykel had some really interesting stuff to say, and we had this whole long puzzling talk about why MRR would affiliate itself with Warner Brothers.

And who the hell this Fred is that puts out an anarchist newspaper and runs a part of Warners that just likes to give away money to punks. And why Food Not Bombs would have anything to do with it, and most importantly what on Earth MRR would have to gain by this, especially since they actually made a profit this year. So I reread it last night, just to try and understand it more, when I got to the end where you said "So this is going to change by the April issue" and all of a sudden this big *"duh"* sign flashes over my head and it occurs to me that you've pulled an April Fool's Day joke that I have totally bought every year (well, all 3 years that I've been reading anyway, but it seems like it's been a longer tradition than that) and this year has got to be the best.

But man, I give you immense mad props for the column, as far as April Fool's Day jokes you definitely pull them off better than anyone I know.
Tami

Nick Fitt,

Hmmm.... Your column was uh, very "interesting" this month (May). Hardcore is not for everyone. Some people get into it for awhile and then get disillusioned. No big deal. People change, life goes on. Being into hardcore isn't like being in the army. Nobody said that you couldn't be a communist or that you weren't allowed to listen to garage punk. You can do whatever the fuck you want, and still appreciate the music and message of hardcore. It takes all kinds, that's what makes the scene interesting.

I remember the first time I ever talked to you was at a Los Crudos show at the Met in Providence (your first show as you later told me). You had on a Ramones shirt, combat boots and a chain locked around your neck. A few months later you were wearing a Crudos shirt, sneakers, big pants and horn rimmed glasses. Obviously you made the transition from spiky punk to P.C. geek punk. Like I said, people change, but I've noticed that you tend to change your mind quite a bit about music, politics, etc. quite a bit more than most kids your age (yes, I realize that at 16, a lot of kids are still trying to find an identity).

Now, you claim that you will no longer try to put on shows, put out records, or make patches. Big deal. Do you really think that you're going to be missed or something? It seems like you think the scene owes you something because you put on a few shows and made patches. As far as "Death o Rama" being done goes, who cares!? You never even put out any records! Your contributions to the scene have been minimal, and apparently done only to satisfy your craving for attention.

I think that much of the reason why nobody likes you or respects you is because you are incredibly self righteous, hypocritical, and disrespectful towards people. It's give and take in any "scene" or social interaction. If you don't respect people they will not respect you.

You once told me that my presence in my old band (Ulcer) inspired you because I was very confrontational and dissed lots of people. A lot of people didn't like the band (or me) for these reasons, but people still respected me. Why? Because I wasn't a hypocrite, and while I called people on their shit, I encouraged them to do the same to me. I backed up my shit talking facts, and kept my opinions pretty consistent. Unlike you, who've said some of the most ridiculous things I've ever heard, such as: "Ray Cappo wears a $500 leather jacket", "I saw a guy in a Doom shirt drinking a beer!" (as if to imply that Doom is a straight edge band). You also told me in the past that you had "outgrown" Communism because you thought that it was hypocritical and stupid. Then about two months later I saw you on Thayer street putting up flyers for the International Socialist Organization. The best though, was when you told me that Ian MacKaye was a heroin addicted Nazi. Oh, but you hate "all the fucks who like the latest gossip."

The worst though, is the way that you've consistently contradicted yourself in your own fucking column! In your first column, you declared yourself an anarchist and now you're a communist. In your latest column you contradict yourself numerous times. You say "I don't smoke, it makes me feel like shit" and then you conclude by saying "Hand me a pack of cigarettes, a beer, and a Drags album."

Okay man, whatever. Oh, and how about when you say how ridiculous it was that you praised Man Is The Bastard and then want to locate a "hella rad" girl who likes M.I.T.B. and Eyehategod. I thought that hardcore didn't mean shit (unless of course its used to establish common ground with a girl you're flirting with).

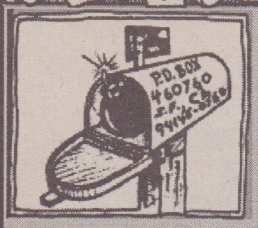
So, its stupid to talk about bands like Discordance Axis and Assuck (both of whom you loved about five weeks ago). If you don't like this kind of music, then why the fuck does your internet address have "grindboy" in it? And speaking of E-mail, I thought that you didn't support "state capitalist regimes" like Cuba and China. But, you own a computer and lament not having bought a car. This seems kind of capitalistic and materialistic to me, and kind of contradicts your "Leninist" stance. Computers and cars ain't cheap my friend, and for that matter, neither is the house that you live in (I've seen where you live, you are pretty fucking far from being poor, so knock off the "My parents can't afford..." routine, OK?)

It's a good thing that you covered your ass by saying that "You don't have to have your shit together before you begin criticizing others" because you most certainly *do not* have your shit together. I hope you realize what a fool you are, and I think that getting attention and creating gossip and mischief are what *really* motivates you to write your column.

I could go on and on in defense of the good points (you've already listed the bad) of hardcore. I'll just briefly say that although it hasn't changed the world (and never will) it *has* changed me (and many others) for the better. If a band like Dropdead, Nausea, Destroy, Born Against, Los Crudos, etc. can make a positive change in someone's life (i.e. by inspiring people to stop eating meat, stop being homophobic, nationalistic, racist, etc.) then that band (or more importantly the scene the band is connected with) is great. Great for the reasons that they *are* making a difference, even if it's just one person. Did you ever try to do anything positive Nick? Your self indulgent ramblings lead me to believe that you haven't.

As far as I'm concerned, hardcore has given me a lot. It's exposed me to other ways of thinking that I wasn't finding in the mainstream. Without hardcore (the bands, zines, shows, etc.) I'd probably still be a clueless suburban townie, getting stoned and listening to Ozzy. I'd have no self confidence, no politics, nothing. Hardcore gave me all that, and if someday I decide that I'm not into it anymore, hopefully the ideals will last longer than the interest in the music. And you know what's the most important part? It's been *fun*. The shows, records, and bands I've been in have been a fucking blast. Sure, it's not all fun and games, but the good far outweighs the bad. Whether you want to admit it or not, it'll leave a big impression on you too, even if all you have to say about it is "I can't believe I

Letters



used to be into that shit!"

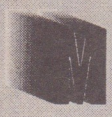
I think that its funny that someone who's been in the scene for two years (not four, as you'd like your readers to believe) would praise garage punk and denounce hardcore. The garage scene is chock full of jaded ex- hardcores (usually people in their twenties) who got sick of music that has a message and a purpose, and now just wanna "rock out." So after two years, you're jaded at 16 huh? Well that's pretty sad, because what you call "growing up" I call "wussing out." You know what, you DO sound like one of those "old folks" you hate so much.

You've wussed out because you made a half-assed effort to gain credibility and gave up. I mean, your column is great that it gets so much response (albeit negative), but pretty sad at the same time. Sad that you're so full of shit that your pompous ego won't allow you to step outside yourself and see just how ridiculous you are.

But, I digress. Hardcore isn't for everyone, so if you've had enough, then good luck rocking out to the Drags, New Bomb Turks or whatever else you think is "grown up" music. Me, well I'll keep listening to Void, Siege and D.R.I. and having a blast. I think that 16 year old kids who are full of enthusiasm and want to contribute to the scene are great. You just wanted to make a name for yourself, and the fact that you are so quick to give up on hardcore proves that you never really gave a shit about it in the first place. You just wanted to become some kind of celebrity in the scene. Well, your fifteen minutes of fame are almost over chump, let's move on.

Aaron M./ P.O. Box 10202/ Cranston, RI 02910

P.S. Yes, I really think you should pack in this "Teenage Suicide" nonsense. You've dug yourself in *way* too deep this time.



Dear MRR,

I'm in no way defending Lookout! Records, but I think it's pretty lame that you would take five pages to cover something that happened less than a month ago when band interviews, ads, and reviews have a 3 to 5 month backlog. I thought you deemed Ben Weasel and Lookout! unworthy of MRR space anyways. Whatever.

Chris/ PO Box 710456/ Santee, CA 92072

Howdy,

The review of the "Too Much To Ask" comp. CD in the April '97 issue did not include the address. Seeing as how MRR is law and bible to so many, and the review was good, I'm hoping you can run the address: Rabbit Records/ 63 Glenbar Rd/ Duncraig WA 6023/ Australia. So, if anybody wants a 29 song CD with China Drum (UK), Lawnsmell (Aust), Chopper (UK), Crank (Aust), Brown Demon (Aust), Sprocket Wheel (Japan), Hunchbacks (Aust), Monkeyhouse (Ireland), Seeling (Aust), Mister Jolly (England), and Your Mother (USA) on it, write the guy. Thanks.

Polite in Pleasanton

P.S. I'm not writing this to sound like a free ad, I swear. Well, maybe a little...

Dear MRR,

This is a plea for contributions for a new project embracing football (soccer to you Americans) and punk rock. I really need anything embracing both of these working class pursuits. Poetry, stories and political stuff. Is football being taken away from the real fans? Is punk rock? I want to know about bands who sing about football. Please write to: Kicked In The Balls/ c/o 40 Grafton court/ Canning Circus/ Nottingham/ England/ NG7 3GH. All contributors will get a free copy, bands wanted for a football punk/oi! tape. Thanks,

Too cheap for a classified

Dear MRR,

Well it's another fun-filled day here on grand ol' Cape Cod. Another day when I sit and ponder exactly what "punk" means around here. To me, it's beginning to seem like nothing but a ridiculous 14-16 yr old fashion show. A lot of the kids around here just can't find any deeper meaning in anything. Every time I go to a local show, there's 20 or 30 kids comparing their outfits, or who's spiked dog collar is better, or where they got their new No Doubt t-shirt.

What the hell is that? Is that what punk means to these people now? Who cares how much your stupid collar cost? Make it yourself. That's punk and it's cheaper. I'm not saying I'm the only "real punk" around or that I know everything but I am older and hopefully a little bit wiser. Cape Cod doesn't have much of a scene, but we do have some great local bands. We have the Freeze, the Dilaudids, the Lapid Rags, and Bloody Feces. We have some more, but these are the bands that really seem to know what punk is supposed to be about. What happened to people caring about what's going on around them?

A lot of these kids seem to be doing stereotypical "punk" things. For example, not going to school, not getting jobs, or just doing nothing with their lives. I'm 23 years old and I've got a good paying job, a high school diploma, and a tiny bit of a college education. I'm not lazy, or a burn, or a loser, or whatever else people think of punks. I don't think I'm any better than anyone else but I am proud to have a brain. I'm not a great supporter of the system. Actually, I think the system sucks. But these days you have to use your head and have a job just to get by. Mom and dad aren't going to pay for everything forever. My parents stopped doing that for me 6 or 7 yrs ago. Trust me, I learned to grow up real quick. You have to! No one's going to just feed you and give you a place to live. That just doesn't happen. I'm not exactly sure about the point of this letter. I guess I'm just sick of seeing the way punk rock is going. It just doesn't impress me anymore. Where's the feeling? Doesn't anyone care about anything anymore? Thanks for reading! Sincerely,

Tiffany Coole

Dear MRR letters,

Hadn't read MRR for a while, so, for Ted Rall, a question: did you ever see Shaundra again? Great story. Looking at the book reviews, thought I'd suggest some for readers and/or the regular reviewslaves. This list comes from the Spring '97 issue of *Hungry Mind Review* (put out by the Hungry Mind Bookstore @ 1648 Grand Avenue in St. Paul, MN 55105). The theme o' the issue is the mallification of America, the headline reads: Mall of America.

The books are Blue Sky Dream: A Memoir Of America's Fall From Grace (by David Beers); Holy Land: A Suburban Memoir (by D.J. Waldie); The Geography Of Nowhere and Home From Nowhere: Remaking Our Everyday World For The Twenty-first Century (both by James Howard Kunstler); Native In A Strange Land: Trials And Tremors (by Wanda Coleman); The History Of Money: The Struggle Over Money From Sandstone To Cyberspace (by Jack Weatherford); Glass, Paper, Beans: Revelations On The Nature And Value Of Ordinary Things (by Leah Hager Cohen); The Motel In America (Johns Hopkins U. Press, writ. by John A. Jakl, Keith A. Skulle, and Jefferson S. Rogers); The American Barbershop: A Closer Look At A Disappearing Place (by Mic Hunter); Race: An Anthology in the First Person (edited by Hungry Mlnd ed. Bart Schneider).

The "Race" anthology was inspired by a questionnaire on race in a *HMR* issue. The *Review* does these questionnaires, mostly essay questions, sometimes pretty damn tough questions! Spring '97's questionnaire is "What Kind of Shopper Are You?" The questionnaire from the previous issue had to do with friendship.

Check the *Hungry Mind Review* out, most literary bookstores carry it, and it's a freebie unless you want to subscribe.

Thornton Kimes/ Box 181/ 370 Turk St./ SF, CA 94102

Thanks for the info — Chris

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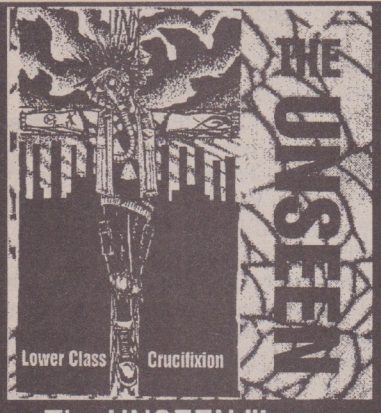

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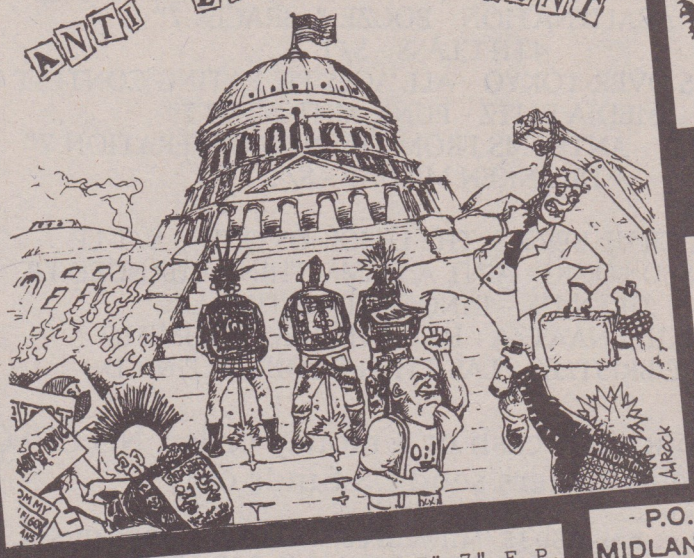

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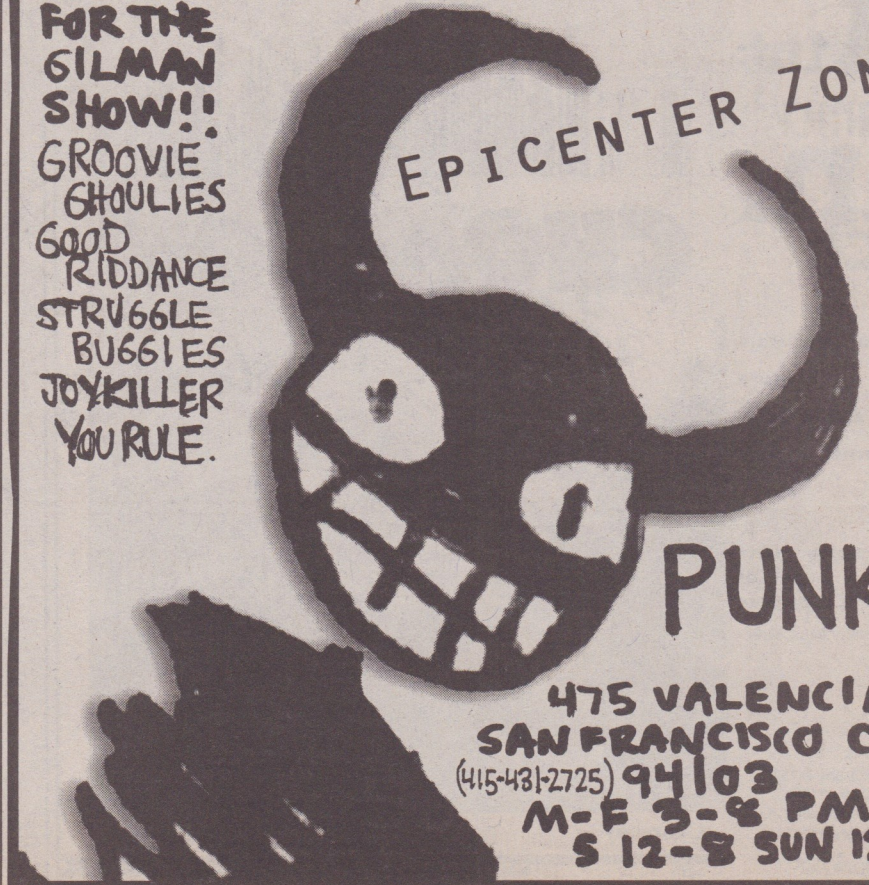

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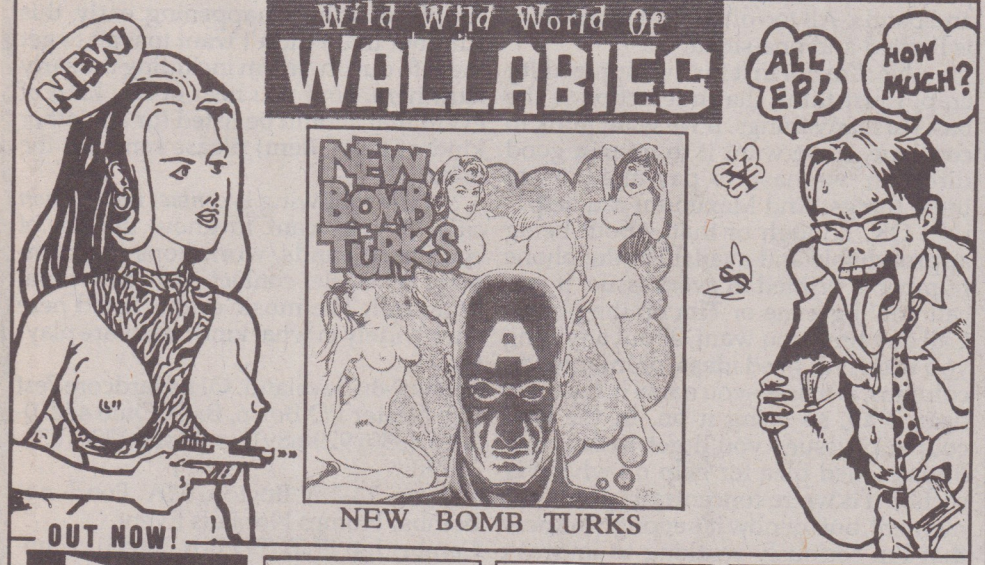

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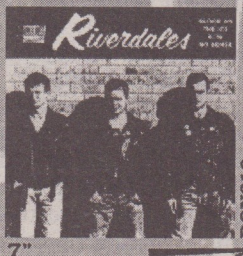

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COLUMNS

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Part 1. Introductions

Now that my name is listed next to Tim's under "zine coordinators," some of you may be wondering what I'm doing here (and I'm sure some of you couldn't care less). Basically all you need to know is that I'm here to help out Tim and do many of the same functions that he already does—the behind-the-scenes tedious shitwork that makes this thing happen every month. I am also here to do some much needed work on quality control and improving the content. I mean, I think it's pretty obvious that some of the interviews that get printed here really suck. Sure it's nice to see your band's name in print and your photo in the magazine, but when it's in the context of a shitty interview it's not a good thing. It's time that we did something about that.

So I have a lot of very specific ideas about what I want to happen with MRR and what, hopefully, my involvement with Maximum will bring about. It's really not necessary for me to get into the details now, but just expect some changes in the future. No, I am not turning Maximum into an emo zine or into *HeartAttaCk* Part 2. Whoever got it in their head that I only like emo is sorely mistaken and I don't even know where that got started. Why people should even be so concerned about what my favorite kind of punk is is beyond me, because it's not as if Tim would let me come in here and redo the entire review section without putting up some kind of a fight. Have a little faith for once.

Maximum also will not become a blown up version of my own zine. I wouldn't even want that to happen. Despite that, there are some things that will change. Over the years I've always viewed Maximum as this kind of etched-in-stone brick wall formidable thing, a kind of self sufficient entity that doesn't necessarily need or want input from the outside, let alone from some kid in Ohio. I don't really know what gave me that impression. I know that because there are so many people working here that sometimes MRR is slow to change, and that some of what is printed doesn't really involve me too much. Or maybe it's that Tim really sucks at responding to letters and things. So he's just not the letter writing type. Well, that's the first thing I want to change. I want Maximum to be approachable and accessible. Those things are important and hopefully my being here will help.

The other big thing that I think a lot about is that Maximum is such a resource and an opportunity, and so few people are taking advantage of that. We spend our time telling dumb stories about being drunk and dumb stories about who did what in what band. I don't care. I know those things are good and necessary to some extent, but at the same time, if all we have are personal anecdotes and record reviews, we're completely missing the point. Large zines, especially with the size and circulation of this one, are practically our only chance to communicate with each other in and create (and maintain) dialogue. By "each other" I mean other people who share the same values, priorities, desires, problems, and ideals (and of course the same general musical tastes). I guarantee you that there is more to life and more to punk rock than getting drunk or fuckingshitup. I know I'm fond of saying this, but it's important enough to be said again: right now, what we know as punk rock happens almost entirely in and around shows and bands. All too often, that interaction is limited and one-sided.

No, I'm not in it for the hippie unity crap, I just think that interaction is the basis of many things. If we want punk to continue, if we want it to go in a good direction, we have to pay attention to these things. And Maximum can help.

OK. Enough of that. About being approachable and available - the phone number is printed in every issue. If you call you'll get me or Tim on the phone. Call any time you want, about anything you want. We need ideas for interviews, columns, articles—you name it. I want to hear it all, so bring it on. In the next couple of issues you'll get to hear my impassioned plea for help on whatever section it is we're concentrating on at the moment, but for now it's enough to know that I'm seriously working to improve the quality of this magazine. More articles, better interviews, better layout. It will take time, but it will happen.

And one last thing. I didn't come here because I love Maximum and think that it's an amazing zine. I think there are a lot of problems, a lot of things which need work. And me coming here just means that I think that I will be able to make a somewhat substantial improvement to the magazine. I also want you to know that I considered naming my column something along the lines of "Midwest Uber Alles" because despite the popular misconceptions of punks in the Midwest, I wasn't just biding my time til I could get out and move to a punk mecca like SF or LA or New York. I love the Midwest, and Ohio. I miss it, and I miss all of the amazing and awesome punk rock kids who live there (Okay, I have to say it. I especially miss all of the kids who live or hang out at the Legion of Doom). If you think your hometown sucks and you can't wait to get out, then you need to take responsibility for your scene. Maybe it sucks because you're not doing enough.

I didn't intend for this introductory stuff to be so lengthy, and I didn't want to spend the entire time talking about Maximum or about myself. But so it is. I'm putting off the rest of what I wanted to say - the real column material - until next month.

Part 2. The News Section.

Since the beginning of my involvement with Maximum I've wanted to work on and emphasize the informational and networking aspects of the magazine. The first and easiest way to improve these things is to bring back the News Section. The News Section will be beginning next month and it will include a calender of upcoming events, conferences, and festivals that may be of interest. There are a couple of things happening early this summer that I didn't want to wait to get the info out on, so I'm including the early stuff here. So if you hear of any kind of event that should be listed (or any other kind of news item) please send me the info.

The following is *contact information only*. If you want to know the list of confirmed bands/workshops or a complete schedule, contact each individual organizer. The music events listed here vary widely in what kind bands are playing.

• June 6-8: Cleveland, OH: Hardcore Fest Rae Nester PO Box 6, Bath, Ohio 44210-0006, (330) 929-6891, or Jessica (330) 833-2359

• June 13-15: Boston, MA: Food not Bombs/Homes Not Jails Event Cambridge FNB, PO Box 390351, Cambridge, MA 02139, http://www.livenet.net/~cooties/homestead.htm

• June 13-15 Chicago IL : Hardcore fest Jenny or Michelle (773)395-0597 or Ed Faktorovich, PO Box 470475, Chicago, IL 60647-0475, efaktoro@shrike.depaul.edu

• June 27-28 WilksBarre PA: Hardcore fest / Benefit for Food Not Bombs. Edward Gieda (717) 696-1060, ebmgieda@refuge.microserve.com, http://wilkes1.wilkes.edu/~kerpovt

• June 28-29 Indianapolis IN: Hardcore

Fest
info: (317) 924-5643 / (317) 251-8713
• July 4-6 Toronto, ON, CANADA: Punk Town Music Fest.
For information: Kate: (416) 535-7315 or Black Scorpion, 1020 Queen St W, Toronto ON CANADA M6J 1HG
• July 11-13 Columbus Ohio: More Than Music Fest
Mike Thorn, 1579 indianola columbus oh 43201, (614) 421-1269
• July 15-20 Olympia WA: Yo Yo Music Fest
Yoyo A Go Go, PO Box 2462, Olympia WA 98507, http://www.olwya.net/yoyo, yoyo@olywa.net

There's a bunch of stuff coming up in August, but that will be listed next month. If you want more information on event listings you can email me at angel+@osu.edu.

*Many of you young people who have spent time as a member of a, how you Americans say, "rock band" are well aware of the fact that certain actions on the part of Rock Performers at certain venues can lead to monies being withheld from the performers' previously-agreed-upon payment as a penalty for engaging in or inciting actions deemed injurious to the reputation and/or karma of the venue in question (this is most acute at college campii, although hick bars can be pretty good for it too). Fines as high as 100% of an evening's pay (or even higher in cases of alleged property damage) can be levied against performers for offenses such as cussing, intoxication, playing too short, playing too long, saying something which might carry a mathematical possibility that someone somewhere may disagree with it, playing at too high a volume, or just plain being a fuck. While the price of maintaining the sterling reputation of facilities generally designed to be little else than glorified playpens for ill-shorn, well-bred, forty-dollar-sweatshirt-and-a-pair-of-sandals-wearing buffoons is, indeed, eternal vigilance, little can alter the fact that, oft-times, the fines levied in the name of Rock Justice are blatantly arbitrary, and, in fact, are virtually never discussed in anything other than the vaguest possible terms prior to the performance. With the summer months and their attendant glut of shitty touring band activity almost upon us (case in point: my band will be leaving for our exciting annual tour next week [this year's big question: IS THERE or IS THERE NOT an "Ass Belt?" And, if so, is there a buffet?]), we at MaximumRockNRoll, your one-stop source for Binding Punk Rock Legislation since 1982, have decided that, in the interests of the forthrightness so dearly treasured by our Scene, a comprehensive list of the potential civil and/or criminal penalties which shall be levied by promoters against performers for violations of punk rock decorum in the 1997 Touring Season should be published forthwith. Unfortunately, since Tim won't let me write eighty-page columns anymore, you're gonna have to settle for this partial list, which is by no stretch of the imagination comprehensive ('course, given the fact that **i'm** writing it, you should be happy if it's merely **comprehensible**) ...thusly, direct from the Hall Of Justice, we bring you...*

THE OFFICIAL™ PUNK ROCK CODE OF VIOLATIONS AND CIVIL FORFEITURES FOR THE 1997 TOURING SEASON

INFRACTION: Performing Screeching Weasel cover. FORFEITURE: $10 per offense, $50 if there are backing vocals involved.

INFRACTION: Ending set with Screeching Weasel cover. FORFEITURE: 100% of pay.

INFRACTION: Ending set with "Hey Suburbia." FORFEITURE: How much you *got*, kid?

INFRACTION: Performing post-Wimpy-era Queers cover. FORFEITURE: $10, or 25% of evening's pay, whichever is greater (odds are *real* strong it's the $10).

INFRACTION: Performing Queers cover off "Love Songs For The Retarded." FORFEITURE: $20 and two hours alone with your high school sophomore girlfriend.

INFRACTION: Performing Queers cover off "Love Songs For The Retarded" if you are the Potatomen. FORFEITURE: Life imprisonment.

INFRACTION: Performing Sonics cover. FORFEITURE: All your beer.

INFRACTION: Performing Sonics cover "with attitude." FORFEITURE: And all your dope, too.

INFRACTION: Informing audience that band has t-shirts and CDs for sale in circumstances when it is blatantly obvious that band has t-shirts and CDs for sale. FORFEITURE: Anyone who somehow managed to hack their way through the dense forest of humanity no doubt clustered around the band's merchandising stand to make a purchase prior to this announcement gets their money back. Everyone else gets whatever they want for free, although this is somewhat of an empty threat because, had people actually *wanted* their stupid shit, they wouldnt've needed to have been told where the merch was anyway.

INFRACTION: Performing bad Descendents cover. FORFEITURE: $50 per minute. Bad Descendents covers under one minute in duration still free.

INFRACTION: Performing multiple bad Descendents covers. FORFEITURE: Yeah, like this band is gonna get paid anything anyway!

INFRACTION: Performing pre-"Yesterday Started Tomorrow" Angry Samoans cover. FORFEITURE: Children 14 and under — free. All others, it's $1 per member per year over 14 years of age, except in cases where the band members are actually older than the Samoans themselves, then it's half-price.

INFRACTION: Performing in front of any type of banner or backdrop which utilizes a skull as a prominent design element. FORFEITURE: Ah, fuck it. Tim Yo'll just take it out of your ass.

INFRACTION: "Teenage Kicks." FORFEITURE: Band must pay each and every audience member $1 cash and apologize for wasting their time.

INFRACTION: Band utilizes stage patter from KISS "Alive" album. FORFEITURE: $20 per minute.

INFRACTION: Band utilizes stage patter from KISS "Alive II" album. FORFEITURE: $20 per second.

INFRACTION: Band utilizes stage patter from introduction to "Cold Gin." FORFEITURE: Enter line 31 from federal Form 1040, line 16 of federal Form 1040A, or line 4 of federal Form 1040EZ.

INFRACTION: Bad 80's cover (e.g., Bow Wow Wow, Adam & The Ants, J. Geils, Billy Idol, Culture Club, etc.) FORFEITURE: Sherman, set the Waybac controls for 1983, and bust the control panels when you've returned from stranding the idiots!

INFRACTION: Band perpetuates recently-cultivated myth that running all one's songs together with few or no breaks between them ("like the Ramones, dude!") somehow excuses the performer from having to move around on stage or exhibit some type of personality or stage presence. FORFEITURE: I say we just all go on stage and start kicking these fuckers in the butt until they start moving. Goddammit, they can't ignore us *all!* I mean, *what the fuck???* Do they REALLY think that they're the fucking RAMONES and we're just gonna *stand* there and watch *them* stand there and get BLOWN AWAY by their fucking unbridled genius just because they don't have any goddamn *breaks* between their songs, when their songs aren't even taxing to play in the first place? *Hello? Earth to Captain Excitement! The rubes want more gruel, sir!* (there are attempts to refute this complaint on the grounds that bands

such as these generally only play for like 20 or 25 minutes or something, *as if this is yet another brilliant achievement on their part.* I dunno 'bout you, but *i'd* rather watch a fun band play for 45 minutes than a boring band play a 22-minute set any day. *THE MATH IS THERE, PAL, THE MATH IS THERE!!!*)

INFRACTION: Guest vocalist. FORFEITURE: I dunno, is it Ryan Poortenga?

INFRACTION: Performing Operation Ivy cover. FORFEITURE: Well, if they apologize afterwards, only like fifty bucks or something.

INFRACTION: Whining about the monitors after set has commenced. FORFEITURE: First offense - no charge. Second offense $10. Fine doubles with each subsequent infraction.

INFRACTION: Being the Horshacks. FORFEITURE: Being the Horshacks.

INFRACTION: Audience member impersonating guitar player during "Kick Out The Jams." FORFEITURE: Uh, slap on the wrist?

INFRACTION: Guitar player impersonating guitar player during "Kick Out The Jams." FORFEITURE: $100, which will be used to fund counter-revolutionary activities.

INFRACTION: Hank Williams cover. FORFEITURE: Firing squad.

INFRACTION: Reminding me of Social Distortion. FORFEITURE: Firing squad.

INFRACTION: Reminding me of Social Distortion performing a Hank Williams cover. FORFEITURE: Genital mutilation, then firing squad.

INFRACTION: Wedging butt of lit cigarette underneath strings near guitar's bridge during set. FORFEITURE: Come on, bands don't really do that anymore, *do they???*

INFRACTION: Drum Machine. FORFEITURE: Band members must spend six hours bouncing nude on a trampoline with a similarly-unclad Bobby Steele.

INFRACTION: Band plays songs which are apparently supposed to sound like the Ramones or something, but have a marked tendency to change chords at exactly two measure intervals (i mean, holy fuck, try this once if you're ever watching a pop-punk band and you can't figure out exactly why it is they're so goddamn boring other than the fact that they're just so goddamn boring: Tap your foot to the beat, and count how many beats they stay on each chord. In a ludicrously large amount of cases, you'll find that your counts go 8, 8, 8, 8...and this is TOTALLY FUCKING BORING. This is, i reckon, the longest you can hold chords in a chord progression with the chord progression still constituting the melody of the song [holding chords any longer than two measures {i.e., eight beats} shifts the guitar's duties from a melody-creatin' angle to a tension-building, non-melodic purpose. I think?]. You look at the Ramones [no, YOU look at the Ramones! I just ate!], *they* never wrote songs with chord changes every eight beats — their chord progressions either changed a lot more quickly than once every two measures, or they hung on one chord for substantially longer than two measures [first two examples that come to mind are "Beat On The Brat" and "Judy Is A Punk"], then broke into a little tizzy of chord changes after proper Charles Atlas Dynamic Tension™ had been established. And yet, these DORKS who have more or less devoted their life to cluelessly ripping off the Ramones *have never noticed this*, and are generally hard-pressed to come up with a good reason why they're so goddamn boring. I always get the impression bands like these leave the stage muttering things like *"Hmm, I THOUGHT I had the right kind of U.S. pin on the lapel of my black leather jacket! Maybe if I get a better one, we will be considered more exciting!"*). FORFEITURE: A lifetime of opening up for bands who are much less talented and much less boring than they are.

INFRACTION: Band takes three minutes to explain lyrics of a one-minute hardcore song. FORFEITURE: 10¢ per noun, 15¢ per verb, 50¢ per adjective, adverbs free because i like to encourage adverb usage, 5¢ for conjunctions and prepositions, and $50 for each occurrence of "support," "think" and "dude."

INFRACTION: Band uses the phrase "punk rock show" in the lyrics of a song. FORFEITURE: ...sizzle... sizzle... sizzle... shift uncomfortably... sizzle... sniff... *(hey, do you smell gunpowder?)* ...sizzle... *(pregnant pause for dramatic effect, not unlike those found on the "Disney's Sounds of the Thrilling, Chilling Haunted House" LP)* ... sputter... fizzle... Pizzle... *(total silence)* ... ...FUCKING ***DEATH!!!*** FUCKING ***MUTILATION!!!*** FUCKING ***TORTURE!!!*** FUCKING ***HUMAN RIGHTS VIOLATIONS!!!*** FUCKING HUMAN ***FUCK VIOLATIONS!!! STABBINGS!!! DISMEMBERMENTS!!! DISEMBOWELINGS!!! HIGH CROSS BODY BLOCKS!!! THE CLAW!!! THE IRISH WHIP!!! THE BELLY-TO-BELLY SUPLEX!!! THE BIONIC ELBOW!!! KNEEDROPS!!! RUSSIAN LEG SWEEPS!!! MANGLINGS!!! MAIMINGS!!! CIRCUMCISIONS!!! BEATINGS!!! HEADS HELD UNDER A SLIMY OAKEN MOP BUCKET FILLED WITH COLD 7-UP™ FOR LONG PERIODS OF TIME!!! PUMMELLINGS!!! STOMPINGS!!! BURNINGS AT THE STAKE!!! DEFENESTRATIONS!!! PISTOL WHIPPINGS!!! GANG RAPES!!! VISITS FROM JEHOVAH'S WITNESSES!!! FREE RECONNECTION TO AT&T LONG DISTANCE SERVICE!!! SLAPPINGS, WHAPPINGS, POUNDINGS, DROWNINGS, SKEWERINGS, MANURINGS, LOBOTOMIES, TRACHEOTOMIES, LYNCHINGS, FLINCHINGS, ROMAN CANDLES UP THE ASS, FORCED LARD CONSUMPTION, PAUL #2 FARTING ON YOUR FACE DURING 69*** and 50% of the evening's pay. I fucking HATE that. I mean, i *REALLY* fucking hate it. I didn't realize i hated it so much until fairly recently, when i was standing at a, uh, punk rock show, i guess, mentally tabulating how much money i would be raking in if i could start levying and collecting fines from weak-tit punk bands, and this sort of traditionally dreary new-school pop-punk band, who shall go nameless, gets on stage, and i'm thinking *god, this band is probably gonna sing about a "punk rock show" or some such dreck,* and, lo and behold, the first words out of the singer's mouth involve some doggerel about a "punk rock show." Boy, no telegraph on *that* mighty punch! Regardless, i am so amused by things running so true to form that i go home and start writing a parody pop-punk song called "Blue Popsicle™," with the hopes of creating THE worst new-school pop-punk song *ever.* The words go like this: *"i bought her a blue Popsicle™, whoa/then we went to the punk rock show/then i said 'way-uh-whuh-uh-oh-oh'"* I never bother to finish the song, because i quickly come to the tragic conclusion that if i were to write a song such as this, *no one would get the fact that it was intended as a parody.* Score one for the dumbing-down of America! Regardless, i'm still not in a homicidal frenzy about the inclusion of the phrase "punk rock show" in contemporary punk lyrics at this point, on accounta it really doesn't seem like The Devil's Work yet, just some garden variety lameness (i trace this back to Screeching Weasel [as with many of the world's ills], and their song "Guest List." Look, kids, punk rock is sort of like a knock-knock joke. It sort of always works and works only once simultaneously. *Orange you glad i didn't say banana?*). But! Scant days later! I get an e-mail from one of my e-mail buddies, who shall also remain nameless (Timbo from Mutant Pop Records) (i know, i know, you're saying *gosh dammit all, Rev. Nørb, your 50 free hours of AOL must have certainly been exhausted by this time! How do you justify your continued connection to the dweebazoidal cyber-nursery of AOL?* My response: *Like everyone else, i remain on-*

line because i think it'll help me get PUSSY), who is *so* excited about the great and wondrous lyrics on one of his forthcoming releases that he can't help but sharing one particularly savory couplet with me, to wit: *"I wanna lick her Oreos/and take her to the PUNK ROCK SHOW"* (last twelve capital letters mine). Like i occasionally say to the dispenser at Taco Bell™, *this is the last fucking straw!* I mean, doofus kids using "punk rock show" in lyrics of (alleged) punk rock songs is one thing (further, i thought the Oreo remark was somewhat ill-formed; certainly no competition for *real* morons-cum-songsmiths like Noddy Holder and Jimmy Lea of Slade, whose *"I wanted to suck your candy/I wanted to smell your barn"* remains the high/low-water mark against which all else shall be judged). Real live grownups *encouraging* — nay, ***praising*** — them for same is *A FUCKING STATE OF AFFAIRS SO SORRY AND SORDID THAT ITS SORRINESS AND SORDIDNESS VERITABLY BUGGERS PRESCRIPTION!!!* This ain't no silly black-leather-jacket-vs.-white-leather-jacket quasi-comic squabble, *THIS IS A PUNK ROCK STATE OF SEIGE!!! This is SUGAR-FROSTED LEUKEMIA!!! CANDY-COATED ANEURYSMS!!! PRE-SWEETENED BRAIN TUMORS!!!* By *what fucking right*, by *whose divine leave*, by *what giddy, malcalculated brain fart* do these people get off fucking *trivializing MY culture??? By whose fucking authority are these crimes committed???* By golly, as a card-carrying white, hetero, geek-ass American male, my opportunities for embracing any sorta valid cultural heritage are, like, slimverging-on-skeletal. Okay, sure, we got the Beats (shockingly out-of-place Go-Go's pun!), we got the Abstract Expressionists, we got Walt Whitman, we got Dr. Seuss, we got the neutron bomb and the Brady Bunch, blah blah blah, but what do we have that isn't either a) completely disposable consumer culture or b) totally confined to some specific time period in the past??? Not much, Dutch. I mean, you don't gotta start fitting me for a septum ring or anything, but hey, sad as this may sound, punk rock is pretty much the closest thing to any kind of quasi-valid culture (i.e., above and beyond Nick at Nite and Rubik's Cubes and NFL highlight videos) a lot of people have, or ever *will* have, myself included. Tim's defense that "Punk Rock Show = Burger King" — i.e., "punk rock show" equals a cute, generic location to insert in an "Oh Oh I Love Her So" type song — was like fighting a forest fire with a hydrogen bomb. *"PUNK ROCK SHOW = BURGER KING?!" Jeezus fuck, THINK about it!* ("punk rock show = Burger King" in a cynical sense would be okay; this is not the case here) To see ye olde Punk Rock Show dragged down to the level of adolescent puerility heretofore reserved for the Malt Shoppe and the Sock Hop Ball and the local equivalent of Inspiration Point ("Lover's Hill" according to the gospel of "Flea Brain" by Gene Vincent , but "Lookout Hill" in "Weekend" by Eddie Cochran, the sellout) really burns my Rice-A-Roni™ because, by golly, maybe the plethora of punk rock in recent years has all but eroded this from the collective consciousness of punkdom, but, goddammit, at one point in time, *the punk rock show* was *sacred*. All week — or, often more aptly, all *month* — you'd be essentially rejected by more or less everyone you came in contact with, just because of the music you liked. The kids at school thought you sucked, the people on the bus thought you sucked, the people at McDonald's thought you sucked and your parents thought you were on drugs, just because you didn't own any Billy Squier albums or some god damn thing. *But then! The punk rock show!* You'd go *there*, and it was like somebody flipped a negative sign in front of quantity the rest of the world — instead of automatic *exclusion*, there was automatic *inclusion*. You know, "100 Punks Rule" and all that hokey shit. A punk rock show was no more a we-both-kicked-off-our-shoes-oh-i-dig-those-rhythm-and-blues lame teen dance than a bunch of Native Americans shakin' their groove tushies to the Bee-Gees at a disco constitutes a pow-wow (and have you ever been to a pow-wow where the drummers and chanters do a song with lyrics about "going to the pow-wow?" A *HA! Case closed!*). As of 11:00 PM CDT 5.15.97, any band who uses the phrase "punk rock show" in their lyrics *sucks totally*, and will be tried for contempt on the grounds of trivializing my culture (Goddammit! I'm *pissed* about this! One's culture can be defaced, embraced, disgraced, replaced, spat on, shat on, rejected, infected, denounced, renounced, decried, defied, defiled, lampooned, harpooned, festooned and aquamarooned [i made that word up], but — *god DAMN it!* — it should *never* be trivialized, *especially* not in some woeful, piss-ass attempt to pass oneself off as a cute and/or clever lyricist). "Rock and roll show" is still quite acceptable, however (oh, *fuck!!!* I just remembered that the first line in "She Said Yeah" by the Rip Offs is *"met her at a punk rock show!"* Oh well, never mind then i guess) (and, of course, there's "My World" by the Descendents, but i think "punk rock show" is a-ok in this context because the song is about how various institutions [incl. punk rock shows] are failing to fulfill the protagonist's needs, which seems like it falls under the "fair use" clause) (actually, my rule can still stand, it just needs a grandfather clause or something — as in "anyone who's old enough to be my grandfather, like Jon Von, can use 'punk rock show' at will." Haw haw).

INFRACTION: Stupid dancing, annoying DJ voice, bad jokes, white leather jacket, antlers. FORFEITURE: Violator must perform four hours of volunteer cunnilingus work with troubled teens in van after show.

ATTENTION: PROMOTERS PLEASE POST IN A CONSPICUOUS PLACE

Remit all fines collected to: Keeper Of The Fines, Box 1173, Green Bay WI 54305. Make money orders out to "CASH."

Perhaps you heard about the STRATFORD MERCENARIES tour? Maybe they came to your town. Well, they came to mine and stayed for about two weeks, playing at a number of venues around the bay area. I believe they hit a number of big cities between here and New York as well. Of course the big draw here, as everywhere else was the "En CRASS and DIRT members" prominently placed below the band's name. Before I went I had caught wind of the fact that this group was fronted by Steve Ignorant and that they did in fact do a CRASS cover or two. While I thought that sounded pretty cheesy I still went to go see them. I wasn't really expecting to get such a large dose of the reunion schlock that has been going around lately. By my estimate, a good five to six CRASS songs were played. One was really more then enough for me. While watching three to four guys in painted leather jackets trample over everyone who was pogoing in order to spit out a drunken sing along to "Do They Owe Us A Living" in some dingy warehouse in the Mission, I made one of those poignant observations that has always led others to say "Gee, Tom, you may have too much free time on your hands." I couldn't help but think that this was the DIY version of the SEX PISTOLS reunion. (Which is not to say I think money was a motivation in this bands tour, I'm sure that they probably only made

enough to cover their plane tickets over here.) Whether it's Mr. Ignorant singing his nearly twenty year old songs, or any other of the dinosaurs who are creeping through your town and mine on the reunion bandwagon, I'm left wondering how much forward momentum we have here in punkdom. And isn't all of this nostalgia just as lame as the mainstream media versions? At least the MONKEES revival came with some TV shows to watch. And the MONKEES mention provides a perfect segue to the emo reviews. Get it? MONKEES. . .oddball emo hairstyles. . .

One of the first records I reviewed for this column was a GRIVER/HELLBENDER split EP. It's still a regular listen for me, and I'm most pleased to have received an entire GRIVER LP. This is brooding stuff, with a mid paced tempo with a lot of variation in the volume intensity. A mix of later ICONOCLAST and HARRIET THE SPY. Personal lyrics, some with just enough poetics to keep you guessing, others more direct. "I didn't want to play a show in your town, everyone dresses up like their dads and 'style' equals 'cred'." Ouch. GRIVER is just one of an incredible number of awesome bands from the Carolina's. ($6ppd, 2518 Mimosa Place, Wilmington, NC 28403)

The "A MEANS TO AN END" LP is an awesome comp from England which benefits the 1 in 12 Club which is an autonomous space where shows, among other things, occur. Sort of like Gilman, but with more of a political slant and of course, beer. Half of this is some awesome hardcore from the likes of VOORHEES, STALINGRAD, and HARD TO SWALLOW. The other half has some top notch English emotive rockers such as TRIBUTE, SCHEMA, BABY HARP SEAL, and the one and only BOB TILTON. They all offer up some great songs, not all of which are unreleased, making this a great way to introduce yourself to the varied scene surrounding the 1 in 12. (AWA Records, PO Box 487, Bradford, BD2 4YU, UK)

It's been over a year since PORTRAITS OF PAST left us but this doesn't detract from the quality of their LP one bit. While one won't be able to see the live musical power and confusion of this partially crazed and occasionally lumbering band, the lyrics of complete frustration with the scene, the world beyond, and one's own part in it are right on target. (Ebullition, PO Box 680, Goleta, CA 93116)

A fan of BLUEPRINT sent three of their releases my way. I wasn't familiar with this band, which isn't surprising seeing as they are from Texas, not on a "hip" label and thus easily brushed under the rug by us in the more crowded scenes. The best of the releases is the CD which is full of driving melodic hooks and high end vocals, sounding like PAVEMENT meets the PROMISE RING, but not sounding like indie rock, if you get my drift. On their split with JIMMY EAT WORLD (who sound a lot like the BLUEPRINT CD) they continue along the same lines, but not as upbeat overall. Finally, there is the "Acoustic" flexi, which is just that and would surely appeal to those who liked the ORDINATION OF AARON acoustic EP. (Abridged, PO BOX 571221, Houston, TX 77257)

CURLL/CASTLES AND CAR WRECKS split EP - This is definitely not for everyone. CURLL puts up one quite long song with a really basic and repetitive intro that develops into a song with a lot of emphasis on vocals and music that's a step or two in the background. You won't be jumping around the house much to it. CASTLES AND CAR WRECKS is the acoustic project of the singer from BABY HARP SEAL. Similar to the DEADWOOD DIVINE. These songs would actually be pretty good with a full band playing on amps and such. All of this acoustic stuff is starting to worry me. (Class Records, 5 Paterson Terrace, East Kilbride, Glasgow, G75 0BA, SCOTLAND, UK)

From the same far off reaches of Scotland comes the GLUE "Esposito" EP. There are two aspects of this record that put it way out ahead of the mediocrity. One is some damn good, danceable songs, with lots of guitar jangle and bass bumping. The second strong point here is the actual inclusion of easily discernible political view points. If you like the MINUTEMEN at all I'd recommend digging around for this. (Feeble Records, 186 Kingsheath Ave., Glasgow, G73 2DB, SCOTLAND)

It's a shame to think of all the more worthwhile ways the money spent on the ELEVEN ELEVEN CD could have been used. Long, drawn out, repetitive songs with some occasional whispering and then screamy vocals. Do people actually watch bands like this live? (Doghouse, PO Box 8946, Toledo, OH 43623)

"It seemed that bands that constantly talk about keeping the d.i.y. ethic alive and helping out people who are trying to start new efforts of production were the ones that would not even acknowledge our existence. Instead we were given responses by people and bands who do more than just talk about keeping things like this alive." This is from the booklet that comes with the "In Words Of One Syllable" LP comp. The variety on here and all the songs they put in make it among one of the best records I've bought in recent months. More familiar bands like NEW DAY RISING, WALLSIDE, PAL-ATKA, and VANILLA share the grooves with bands unheard of by me like the KELLEY AFFAIR and TOMORROW'S GONE. Also, IN/HUMANITY coins a new marketing term, labeling themselves "emo-violence." This is easily the best of this month's reviews, and this label has some other winners lined up in the stable. (Catchphraze, PO Box 533, Waddell, AZ 85355)

I really enjoyed CLIKATAT IKATOWI until I saw them live. The arty pretensions of their live show left a real sour taste in my mouth making it hard to enjoy their LP afterwards. Their live CD brings back that same distaste, so I guess it's a fairly good representation of their live set. Overall, the sound quality varies, and the music isn't as tight as on their LP. Only for the less demanding fan. (Gravity, PO Box 81332, San Diego, CA 92138)

Now after my comments about CLIKATAT IKATOWI, some might be surprised that I'm a big fan of the VSS "Nervous Circuits" CD as well as the VSS live, where they go so far as to use a light show during their set, which can easily be seen as pretty arty. The VSS save themselves by being incredibly energetic while the lights are going off, and they don't try to say grandiose things between songs. Oh, and musically, they're a punk P.I.L. with some damn clever lyrics. This CD surpasses all of their EPs out so far. (Honey Bear, PO Box 460346, S.F., CA 94141-0346)

GRADE is back together with a new EP which is a big improvement over their last LP. Here each of the songs stand apart, whereas on the album things tended to blend together. the music is still mid paced emo hardcore, but they've introduced some softer sung parts that go well with the harsher sounding vocals. They also strip down the music at times. I believe No Idea is going to be putting out some stuff soon as well. (Wheatfield Press, PO Box 61010, 511 Maple Grove Drive, Oakville, Ontario, L6J 6XO, CANADA)

Two more records from Texas came in courtesy of the Red Jagwire label. STALAG SEVENTEEN (four doors down I guess) are pretty catchy, mainly due to the bass and drums; keeps the head bobbing. This is fairly similar to SHOTMAKER, only the vocals are sung rather then screamed. RACE CAR RIOT starts off with an extremely adequate soft picking to suddenly bigger, fuller sound which gets bumped up several

notches by the vocals which are sung through the nose enough to almost give them a snotty feel. The second side isn't as quick paced and lacks vocals which is what really sets this band apart from the herd. (Red Jagwire, PO Box 8317, Austin, TX 78713)

While I never bought or listened to any of the HOOVER vinyl, I had to sit through enough of their live shows, so I feel my comparison of the bass and vocals of the ROMAN INVASION SUITE "The Siege Of..." Ep to HOOVER isn't all that far off. This EP has some good lyrics but musically there isn't much in the way of dynamics, it seems kind of flat. (Long Bow Records, 23419 Prarieview, Mattawan, MI 49071)

Two split EPs from Moo Cow Records rounds things off this month. First there's the PIEBALD/CAVE-IN split. If you can imagine RORSCHACH as an emo band you've got an idea of what CAVE-IN sounds like. Real harsh, crunching music with metal licks that all of a sudden get broken up with some smooth easy listening. Fresh stuff. I don't like the first 15 seconds of the PIEBALD side, I'm not sure what's going on with the vocal overdub, but things fix themselves really quickly. They're a lot like a slower SUNSPRING, what with the heartfelt, but not perfect vocals and the guitar sounds. The majority of the song is so good, I really don't know what they were thinking about with that first part. The other split is with SHOULDER and MORNING AGAIN. The latter band would be better suited for Rob Coons' column, they're sick ass metal laden hardcore, perhaps BLOODLET inspired. The SHOULDER side would get its post-hardcore fanny moshed all over in Coons' column. Like MILTOWN, this is a darker, stripped down QUICKSAND-like sound. A plus on this EP is that both bands take the time to explain their songs contents, so as not to leave you scratching your head. (Moo Cow, PO Box 616, Madison, WI 53701)

Well, that's all for now. Thanks to all who have been sending stuff in and please keep sending in the records for review. One programming note though, I won't be reviewing any acoustic only releases in the future. I need to draw the line somewhere or this column is just going to become the place for anything and everything rejected for normal review.

Endnotes.

1. Yes, another request for the Hated 2x7". I'm also looking for copies of old skateboardig videos like "Public Domain" and "Hocus Pocus." Get in touch with me at: 1950 McAllister #1, S.F., CA 94115

2. I'm interested in feedback regarding the column, especially negative, so send it to the above address as well.

Many bands, DIY or not, book their own tours and shows. Handling your own booking has several advantages—you have no booking agent to pay, you select the towns and venues yourself, you have first-hand contact with the person(s) doing your shows, and so on. Basically, booking your own shows helps you avoid messing around with the evil enterprise of kids and promoters who—a) couldn't put on a decent show to save their own mother, and b) are just looking for a quick way to flatten your wallet and fatten theirs. At least this is what we all hope is the case—do it yourself, and you won't get fucked. Well, kids, the case it's not, and here's a reality check for everyone who thinks it is.

The first thing most people don't realize about booking your own tours is how sour the whole experience can turn and how quickly this can happen. The most painful part of this experience is that the thing you turned to for help and support—the DIY network of booking—seems to have had a field day reaching into your chest and squelching your heart and hopes and dreams into the size of one of the points of the safety pins on its Crass back patch. Granted, you avoid all the aforementioned evils of someone else booking your tour. In their place you will often find one of the DIY Beelzebubs—Crass back patch optional at this point--and his or her first three blazing cantos of DIY hell—

1) Everyone's favorite—no show. Usually accompanied by the following passages: "I tried to call you but I didn't get any answer. No, I can't put you up but you might be able to stay at my friend's squat. Sorry, I'm fasting so I really don't have any food. No, I didn't realize that Florida was so far away. Listen, I'm late for work. Call me next time you need a show in town, okay?"

2) The runner-up—a surprise benefit (usually for the club). "Oh, yeah, I must have forgotten to tell you this was a benefit. The club's short on money, so we figured we'd swindle some out of town bands instead of some locals." It's cool, though—they've got complimentary soda and Juicy Fruit for the bands.

3) Bringing up the rear—the nineteen-band minifest. "Well, my band really wanted to play and so did these other 18 bands, so I just put them all on the bill. What? Oh, I didn't really think about paying everyone, I guess that's why it's only $3. Oops."

Now this is not to say that every show anyone ever books themselves gets completely screwed up. I'd say at least 70-80% of the ones I've done for my band have gone well, if not great. I just think that way too many bands go on tour in the first place and that way too many of those bands really aren't prepared for what's in store. Shit, we did our fourth tour this summer, and it was the worst one so far. In contrast, this winter we did our fifth tour and it was amazing. You can never really be sure of how a tour will turn out, but there are precautions you can take to make things go as well as possible. I'm not trying to dissuade young bands from touring; going on tour early on is one of the reasons—if not the only reason—that we have been able to continue touring. Just prepare yourselves to be screwed by everyone.

Now that I've taken up your time with my little diatribe about how bad DIY touring can be, here's a few pointers to compensate for my shit-talking—

1) Make sure that if your distribution is not good in a certain area that a good local band is willing to play the show to help you out. Although you never really know how good your distro is until you get somewhere, this is definitely something you'll want to check on.

2) Tell the person doing the show how much you need/expect to be paid. If they start to stutter, put them in the last resort section for that town and try to find someone else.

3) Ask for a breakdown of the door at the end of the night. No one should ever give you grief about doing this; if they do, something's fishy. For example, 200 kids at the show and a $5 door price shouldn't yield you getting $50 and some Subway cards.

4) Help promote the show yourself. Call everyone you know in the area. Send fliers. If you have a label helping you out, make them call the record stores, send fliers, and make sure that the store has some of your releases in stock.

Hopefully this will help out anyone thinking of touring or anyone who has suffered the same horrid fate as we at the hands of the merciless road. One point I want to make clear is that these problems occur equally at house shows, hall shows, and club shows—you're never safe. For

those of you that think many of the things I have mentioned are for "rock stars" only, fine. I definitely do not think getting paid is the most important part of touring or being in a band. Tour has proved to be an amazingly fun way for us to see places we'd never see otherwise, and most importantly, meet some really wonderful people. Some of our best shows have had five or six people at them. However, the stark reality of touring—unless you have an extraordinary amount of disposable income—is that you need to get paid when you play. Not only is being on the road expensive, but you need to take into consideration extraneous costs like the $900 phone bill. If you want to let someone else make a quick buck off of you because you're afraid of losing scene points, be my guest. The things I've covered aren't about getting more money, they're about sticking it to the people who want to screw you and standing up for yourself. Now isn't that what "punk" is supposed to be all about?

Jason Black, Gainesville, Florida.

I love it when people send me shit. Recently I came into possession of a memo distributed by the Marriott Corporation to the unfortunates who toil at its hotels. Titled "LEARN" (for "Listen, Empathize, Apologize, React, Notify"), the memo is a management treatise advising workers how to deal with irate customers.

This model of mid-'90s corporate thinking even goes so far as to suggest subservient word-for-word responses to "guest complaints." The E-is-for-Empathize section, for instance, suggests the following possible responses to a rabid client:

- *You have every right to be angry.*
- *I agree, this is unacceptable.*
- *No one should ever have to go through this.*
- *This is certainly not up to our standards.*

Admittedly, these statements might be appropriate for extreme problems. For example:

Guest: "Excuse me, but a sadistic madman broke into my room while I was sleeping and disemboweled my husband. I awoke with his entrails and brain matter covering the ceiling. I am very upset about this."

Employee: "I agree, this is unacceptable. No one should ever have to go through this. This is certainly not up to our standards."

But what about the garden-variety hotel complaint?

Guest: "Hello, front desk? Yeah, I can't get the porno-movie station to work."

Employee: "You have every right to be angry."

That's absurd. No one has the "right" to be angry at anyone who didn't intentionally piss them off. Why should anyone absorb abuse for a problem they didn't cause?

This brings us to the a British study that reveals why low-level workers are 20 percent more likely to die of stress-related heart attacks than executives: They have no control over their destinies. Other people deciding what you do, when you do it, how much you earn and whether or not you get to work at all is a prescription for an early death. Every time a boss tells a worker what to say and how to act, he or she is slowly killing that person.

Now back to the Marriott memo. Here's the L-is-for-Listen part: "Listen actively and naively. Listen as if you're hearing the situation for the first time. Use body language to show that you are paying complete attention—maintain eye contact, nod, take notes. Repeat or paraphrase what the guest has said to make sure you heard it correctly."

"Naively"? I wonder if Marriott pays their employees' funeral costs after the poor slobs die of coronaries. Even Hitler never got the kind of servile treatment the company expects its $10-an-hour workers to dole out to its customers. Can sexual favors be far behind?

Check out the recommended response for "A-is-for-Apologize": "I take full responsibility." "Please allow me to fix this for you." I envision the following exchange:

Guest: "The ice machine doesn't work."

Employee: "I take full responsibility. (*Drawing sword*) Being unworthy of the honor of *hara-kiri*, I beg permission to commit *seppuku* as the filthy dog that I am. Here is my address: Please burn my home and sew salt over the ruins and speak my name no more."

Guest: "What a great hotel! I'll definitely stay here again!"

This "customer-is-always-right" mantra has gone way too far. As the veteran of numerous service jobs, I can assure you that any financial stress from a possible loss of business doesn't approach the mental anguish of apologizing to some hostile psychopath for an imagined offense.

I vividly recall a few bosses who didn't enforce worker servility, and they presided over employees with amazingly good morale. Despite low salaries, turnover was low—and this model would be the norm if executives weren't so utterly clueless. Consider the following exchange:

Guest: "My room is too cold."

Employee: "Fuck off." (*Hangs up*)

Honest, succinct and to-the-point, this conversational style allows employees to maintain their dignity. For years, it has been used by staffers at numerous government agencies, post offices and university bursar offices to empower millions of low-wage workers. The privilege of employer-sanctioned surliness enhances worker satisfaction, thus reducing health costs and prolonging lives.

As American wages continue to fall and underemployment becomes the national norm, permitting workers to diss clients may well become the social glue that saves the country from economic and social disintegration. These days, a bad attitude isn't just a good idea: It's patriotic.

P.S. Speaking of getting shit in the mail, I just got the first-ever translation of my work into a foreign language. It's the German version of my book "Real Americans Admit: The Worst Thing I've Ever Done!", in which I asked people what was the worst thing they'd ever done and drew their responses in comic form. The publisher Schreiber & Leser calls the thing "Schmutzige Geheimnisse" (German is such a catchy language!), and aside from forgetting to fill in one of the balloons, they did a pretty swell job. Did you know "sure" becomes "gern" in German? Anyway, it's very cool, and they even changed the cover guy to a punk rocker with blood on his hands.

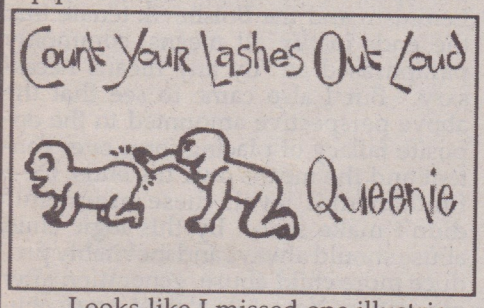
P.P.S. I just finished my new book of writing and cartoons, which should come out this fall. It's a 300-page monster called "Kill Your Parents Before They Kill You," and the hardback will be pretty damn expensive, but the paperback comes out like a month later, so if you like this sort of thing, wait for that.

P.P.P.S. I've been totally obsessed with the San Francisco band J Church lately. I can't believe that these guys aren't huge (I mean, why Green Day? Why Pearl Jam?) , but it's probably because the lyrics are too smart and the guitar line is too fast and the singer's voice kind of sucks, but in a cool way, not to mention that they probably don't know the right people at Warner Bros. Anyway, this past week I've had the "Nostalgic for Nothing" singles comp on auto repeat every single day, and I know every single line of every single song and I love it. The

latest full-length, "The Drama of Alienation," is incredible. A friend of mine criticized them for being too prolific, but I say, no such thing! Who wants to wait four years for the next record when we'll probably all be dead by then?

P.P.P.P.S. Those of you who live in Los Angeles may have heard the flap about a cartoon I did that appeared there. For the record, the cartoon was anti- racist, not racist... you know, the *opposite* of racist. It showed a white family choosing between Harvard and Columbia for their daughter and a black family choosing between random shooting and lethal injection for their son—a simple, straightforward wake-up call to whites who think racism is a problem of the past. Unfortunately, sarcasm isn't appreciated by everyone.

Ted Rall, P.O. Box 2092, Times Square Station, New York NY 10108, tedrall @pipeline.com.



Looks like I missed one illustrious birthday party. Loud punk band, sexy erotic dancers, piercing booths and big inflatable penises floating all over the place. The main action was up on center stage where a chubby masked man wearing a leather loincloth recited the Declaration of Independence, potty-mouthed version. Enter hot dominatrix with razor who carved a pentagram on chubby's back, forced him on all fours and urinated on his back. The mixture of blood and urine was collected and offered to chubby as a token of her affection. And as he drank the contents, Dom awarded him with a bottle of Jack Daniels via a little sodomy. She then allowed him to finish his reading, now including blood stains, anti-Amercian sentiments and fond stories about Satan. All in all, comparable to many parties I've hosted in the past. The only difference was that this birthday bash was for SF 49ers campaign manager Jack Davis and the guests of honor included city's highest level politicians, business leaders, members of the press, 49er campaign volunteers and Mayor Brown himself. Where the hell was my invitation?!? Since Davis is in charge of the campaign to win voter approval of a $100 million bond issue to build the 49ers a new $525 million stadium-mall at Candlestick Point, his bash made headline news. I was against building the stadium for thousands of reasons, but an invitation to this soiree could have won my vote. Well, that was before I heard Jack and Mayor Brown claim that the sm act was an "Apache ceremony" intended to show how alcohol has ruined American Indians. How fucking pathetic! I was going to view this as a positive new side to Davis, but it's all too clear that he is just a pitiable middle aged man with a perm trying to prove he's hip, all the while swindling votes and money for a self-serving cause. Looks like he could use a bottle of Jack himself.

Queenie,

I've been meaning to write you for quite some time now. Last year, (issue 156 pt.2) you ran my letter. It seemed to be a plea to meet someone into the whole SM/BD scene. While the letter (and your comments) sort of made me look like a fool, something came out of it. I got a letter from a girl who was moving out to my area. Nothing like, "I saw your letter, whip me!"; more like she was coming out here and wanted a friend, someone to show her around Philly's punk scene, someone to hang out and go to shows with; just so she knew someone when she got here. Well, we met... sparks flew. A week after meeting, we hooked up; started seeing more of each other, it turned into a committed relationship (did I mention the incredible sex?) Well guess what? We fell in love. Yes, IN LOVE. All because you printed my silly desperate ranting. Queenie, I can't thank you enough. Seriously. Through your column, I've found the only person in my life who's ever understood me. We've helped each other through the toughest times in our lives; I never, ever thought I'd find someone I could share so much with. We've decided we're going to spend the rest of our lives together. Sometime in the year 2004, you'll be receiving an invitation. I (we) would be flattered to have you at our wedding. Oh, and as I'm sure YOU want to know, yes we've begun exploring the, er, deviant side of sex.

Well, if you print this, let me then say: ANKA, I LOVE YOU! THANK YOU THANK YOU THANK YOU!!! YOU FUCKING RULE! Chris Striegel

PS - and yes, I got my dick sucked for free!

Marriage?!? Did I fucking say marriage? How did cock 'n' ball torture and "darling, come here and fuck me up the ass" get interpreted as til death do us part? I had to share this letter with Tim, who threatened that if any more punks get married cuz of my column, it's all over. And I have to agree. What kind of pervert would I be if I knowingly led boys and girls to embrace the institution of marriage with its comoditization of bad vanilla sex? To seek out monogamy, codependency and love as a binding contract? I'd never be able to face myself again. I wanted the best for y'all! I said Dog Fucker! I advocate the freedom to explore twisted sick adventures in the little yellow school bus! I fought for bondage gear suitable for vegan perverts. I declared masturbation as sport and won every tournament! I demanded ethical sluthood and consensual sex for all - having your cake and eating me too! Where did I go wrong? Did you rebel against me because I reminded you too much of your mother? Did you make this up just to punish me for making you look like a fool, which incidentally, I couldn't possibly take undue credit... Marriage is for the unconscious masses; the jealous; the unimaginative. For those that confuse love with sex. (Love is coming over even though she's sick; sex is sucking cunt and fucking dick.) But if you must engage, set up a not-so-white wedding scene where everyone can be her best man; go on your honeymoon every night; support the legalization of prostitution for all women, not just wives; and don't invite me to the wedding, unless you want me to jump out of the cake.

Now, now, I'm not anti-marriage, just anti-patriarchy. I believe in true love. And it ain't about rented tuxedos, bridesmaids, or even those lovely ice sculptures. True love exists not through obligation or binding contracts, but through respect and trust. I would never want a lover to obsess over a romanticized fantasy of a sexual conquest not yet experienced solely due to that now forsaken vow of fidelity. All the while resenting **my** pussy for its availability and then claiming moral high ground because he was being faithful to me?!? Please, go fuck the bitch. She farts; she thinks she's fat; she's most likely not as orgasmic as I am or as verbal and she ain't the virgin sex goddess of your wet dreams. That was me. But the part of loverboy is now being played by Tom, Dick and Harry. I couldn't let wonderbutt disrespect his womanfriend with fantasies of me, could I? Had to fuck him. It was my duty. We always want what we can't have therefore once we declare vows of monogamy and fidelity, we will inexplicably fixate on the forbidden. And who has time for that? I'm not passive aggressive about anything so don't expect me to be passive about my pussy. You can pet another kitty, cuz you're free to fuck whomever you please. But honey, don't ask me why my sheets are always freshly washed when you get here. That's true love.

So much to tell, but Jack Davis's bacchanalian bash was too good not to share with y'all. Take a look to see if your political leaders are spending governmental funds in quite the same way as Jack here. And if they are, try to get me on the list. But I best end now before get

myself into a sticky mess. I mean of the unwanted variety... Til next time, try learning a new knot, tell that certain someone how great they would look hog-tied to your bed; reclaim your sickest fantasy and act it out (and don't blame the Apache Nation, please); and as always, play hard.

Whoa, that was one hell of a series on Mexico. The thing is, it's only half of what I intend to do. I'll begin the next part about the related class struggle in the US after several "stand alone" columns.

Ralph's been an anti-racist activist since he was 16 years old. Now at 68 he still fights for racial equality, opposes racism, and refuses to tolerate any form of racial discrimination. His childhood friend, Andy was Ralph's comrade-in-arms against racism when the two were teenagers. Since then though Andy has made his peace with the way things are, gotten a good job, and is now comfortably, apolitically retired in the suburbs.

The reaction of many folks reading this column is probably to see Ralph as a dedicated, principled individual who kept his commitment to the cause of racial equality through thick and thin as the cliché goes. Andy is viewed as a sellout to, a collaborator with or an apologist for a racist system. But let's rewrite the above paragraph.

Ralph's been a Nazi since he was 16 years old. Now at 68 he still fights for the master race, hates Jews, and refuses to tolerate any form of race mixing. His childhood friend, Andy was Ralph's fellow fascist when the two were teenagers. Since then though Andy has mellowed out, settled down with a nice Jewish girl, and is now comfortably, apolitically retired in the suburbs.

Ralph is likely to be labeled a fanatic in this new version and Andy a sensible, intelligent individual. What this illustrates is the age-old debate about whether "form" or "content" is more important. In the examples the "form" remains consistent. Ralph is the uncompromising zealot and Andy is the compromising accommodator in both cases. What changes is the "content;" anti-racism in the first instance and fascism in the second. The usual reaction of folks to Ralph and Andy is thus based upon the politics (content) these fictitious characters hold and not their equally fictitious behavior (form).

It shouldn't be too difficult to understand how one person's fanatical terrorist can be another person's ardent freedom fighter. A much more interesting question is what role such fervent belief should play. Some argue for moderation in everything, claiming that a fanatic devotion to anything is harmful and dangerous. In other words, impassioned belief corrupts whatever is believed. Others take the position, paraphrasing Barry Goldwater and his speechwriter of the time Karl Hess, that moderation in the pursuit of justice is no virtue and extremism in the defense of liberty is no vice. Certain things then are worth being extreme about, according to this viewpoint. Yet a third perspective tries to rationalize these two conflicting positions by making each a natural stage in growing up. Radical extremism is for the young because, as people mature, they almost always become more tolerant, open minded and accepting, and thus more moderate.

Clearly, folks who insist upon being Jesuits for their beliefs, who apply a strict ideological regimen to every aspect of their lives, who in essence wear their convictions like a hair shirt are neither very fun or interesting people. Yet to draw from this the conclusion that all such belief is necessarily bad, to be replaced by the panacea of universal toleration is equally extreme. It's not fanaticism for instance not to tolerate the mass rapes and mass murders that are the basis for ethnic cleansing. I guess it's no surprise I agree with Goldwater and Hess that it's crucial to draw the line over some things. Birds of a feather... Growing up then is not so much a matter of radicalism mellowing into moderation as it is a process of figuring out the few really essential things in our lives over which we won't compromise.

I got politics in high school, in that memorable year 1968, knowing full well I'd be draft-aged cannon fodder for the Viet Nam war in a couple of years. I could loosely have been called an anarchist-pacifist back then, and I'll reserve stories of those bygone days for a future column. Right now I'd like to discuss a couple of related political notions that came out of that period.

A popular thing at the time was to misquote Marshall McLuhan and contend that "the medium is the message." A book that made the rounds of the underground during those days pushing this idea was *The Student As Nigger* by Jerry Farber. Farber's thesis was simple; the American educational system purports to teach democratic principles, but it does so in an overwhelmingly autocratic manner. What gets taught invariably is not the democratic content but the undemocratic form. It thus follows that, in order to really teach democracy, US schooling has to be democratic in form as well as content, with students and teachers controlling the entire educational process. Aside from being part-and-parcel of the '60's free school movement (AS Neil, *Summerhill*, and all that), this idea was related to the notion still held by many anarchists and most pacifists that means are directly related to ends. If we are to achieve a liberatory, nonviolent society (the ends), we must take liberatory, nonviolent actions (the means), or so the argument goes.

I was greatly influenced by these concepts, which started my critique of Leninism and the Bolshevik tenate that the ends justify all means, commonly paraphrased as "by any means necessary." But I also came to see that the above perspective amounted to the opposite fallacy of placing form over content and the means over the ends. On a fundamental level, these arguments didn't make sense. By this logic child abuse should always and inevitably produce more child abuse, generation after generation. Yet while almost every abusive parent was once an abused child, many abused children prove to be extraordinarily durable and resilient, growing up to break this cycle by becoming successful, nonabusive adults. Why are there any radical thinking people at all if the educational system is so authoritarian? Why are there any pacifists at all given humanity's long history of violence and war? Where do such individuals come from if not from content overcoming form?

I still see form and content, and means and ends as being related, but it's a much more complex relationship than I first believed in the '60's. Take the creation of a new society through social revolution. Such an event has so many spontaneous, unfocused, unconscious and underground causes that it is, by definition, larger than and outside the control of any one particular political grouping. The participants in such an event can be more or less consciously nonviolent, but as in childbirth, blood is inevitably shed at the birth of a new social order.

Actually, one of the influences that brought me to see this complexity was Gandhi. Now, of course, Gandhi was far from being a saint. He put the struggle for Indian independence on hold during the second World War, essentially acqui-

escing to British colonialism for the sake of an Allied victory. He was also not the pushover pacifist he's made out to be by goodie-two-shoe peaceniks, then and now. Like Marx, Gandhi believed that things moved forward (toward truth in Gandhi's version) only through human conflicts between oppressed and oppressor. Nonviolent action by the oppressed was always to be preferred in such conflicts, but if the only choice facing people was between taking up arms against their oppressors or running away, Gandhi insisted on fighting. This importance of social conflict also reflected Gandhi's respect for drawing the line and struggling for one's beliefs. Indeed, he claimed that the "enemy" in any struggle actually possessed a measure of the truth by virtue of that enemy's commitment to and willingness to fight for their beliefs. Kind of like the Lakota Sioux respecting the ferocious, somewhat crazed warrior spirit of General Armstrong Custer even as they shot his white ass at Little Big Horn.

Gandhi was one of the reasons why in high school I never considered guys I knew who joined the military out of what they thought was their patriotic duty to be "imperialist dupes," and also why I never branded Viet Nam veterans "baby killers." Half the guys in my class, many friends included, wound up in the military not to mention 'Nam, and I was a member of Vietnam Veterans Against the War-Winter Soldier Organization until the RCP took it over. I developed a basic respect for a person's sense of commitment even while I sometimes violently disagreed with what he or she was committed to. Gandhi's also one of the reasons I understood why Malcolm X said he'd rather deal with an arch segregationist reactionary like Lester Maddox or George Wallace than a waffling backstabbing liberal like John or Robert Kennedy. At least you knew exactly where you stood with the segregationist, and that could be respected.

I'll get more into means and ends when I talk about democracy next column. Now, let's catch up with the news and reader contributed news items that I've let stack up.

...ALL THE NEWS THAT FITS...

LIFE WITHOUT LARRY... I cracked an upper molar on an olive pit when I was poor. At first it didn't hurt, and I went around for the better part of a year with a jagged tooth in my mouth. Then, the root died.

I was in agony for three days and nights. The sensation ranged from a dull, insistent throb to an excruciating, lancing pain, never letting up for an instant. I could barely eat. I powdered aspirin and packed my tooth with it every few hours. I tossed and turned in bed, unable to sleep at night. Completely exhausted the last evening of my ordeal, I collapsed into a near-comatose sleep. When I woke up the next morning the pain was gone. The root had died.

I got high off my feelings of relief and elation. I feel the same way these days, now that Chris and Pat are buying out Larry Livermore's 50% share in Lookout Records. For those of you familiar with my column, you know I work at Mordam Records, which distributes Lookout. And as Larry recently remarked on the Internet, hoping to "out" my physical location, we're in the phone book. At least he spelled my name right...

Larry's had it in for me, ever since I helped fuck up his effort to stop Tim Yo from cutting Jeff Bale's column from MRR (end of 1993). When Larry waffled about leaving MRR, I wrote the infamous letter that pushed him over the edge, and out of the magazine. He commented on several occasions that he didn't like that I was earning my living off the profits of Green Day. Larry also tried to get me fired from my job, the last time over my statements about the Lookout Store's role in gentrifying downtown Berkeley. So much for cartoons.

Fortunately I have a cool boss. I'm grateful for that, and I'm ecstatic that Larry has decided to move on to "better things." It's like a toothache suddenly, miraculously going away. Good fucking riddance.

Larry claims to be "a social democrat or a democratic socialist, depending on which side of [the] bed I get up on on a given day." As the owner (sole or majority) of Lookout Records he fucked over friends and bands, positioned his company to support Berkeley's gentrification, and became a millionaire exploiting the skill and talent of others. That he redbaits and tries to get a commie worker canned at his distribution company is incidental, if consistent. The apparent contradiction between Larry's politics and his practice evaporates once the tawdry history of his type of socialism is understood. A few examples will suffice to illustrate this.

The socialist Second International split in bitter acrimony as its member social democratic parties and groups championed patriotic nationalism over international socialism in 1914, in effect endorsing the workers of various European countries slaughtering each other "for love of country" during the first World War. When the German working class rose up in revolution at the end of that war to establish workers' councils in major German cities, it was Ebert's social democratic government that called out Noske's proto-fascist *Freikorps* to brutally suppress that revolution, leading to the assassination of Spartacus League leaders Rosa Luxemburg and Karl Liebnecht in 1918. One reason why German Communists refused to cooperate with German social democrats against Hitler's rise. Of various US social democratic and democratic socialist tendencies that developed during the Viet Nam war, the new leftish New American Movement and the anti-communist Democratic Socialist Organizing Committee merged to form the Democratic Socialists of America in 1982. DSA enthusiastically entered the Democratic Party (the "roach motel of American leftism" according to Robert Fitch, in that Left groups "go in but they don't come out") and as the Democrats have moved progressively to the right, DSA has watered down its socialism to a tepid welfare state liberalism in order to remain that party's "credible" left-wing. Socialists have thus ironically become the only remaining militant defenders of liberalism.

It's not necessary to cite historical examples to show up the idiocy of Larry's kind of "socialism" however. His words in various punk 'zines and his deeds through Lookout Records amply manifest this. With "socialists" like Larry, who needs Republicans?

Ultimately though, I could give a rat's ass to prove the bankruptcy of Larry's "socialism," which amounts to little more than hip capitalism and bashing the poor. I'm just glad as a regular working Joe that he's no longer in a position to try and threaten my job. As with his chronic depression, the prescription for Livermore's politics is simple. Barbituates in applesauce, don't forget the vodka chaser, so that he too can attain the evolutionary level above human...

THAT'S NO BELT, IT'S A NOOSE... Mexican president Zedillo announced in January 1997 the early repayment of the US and IMF emergency bailout loans that followed the peso collapse of December, 1994. It has been claimed that the Mexican economy grew over 4% last year, stabilized the peso, and recovered nearly 1 million jobs (1-16-97, XEW-TV, Mexico City). If nothing else I hope my series on Mexico, with the ample quotes and citations from the mainstream press, shows that this isn't where the money came from to repay those loans. It came from severe economic "belt tightening," which is being born primarily by Mexico's working and middle classes...

MILITARY INTELLIGENCE AND OTHER OXYMORONS... According to the 10-9-96 *Jane's Defence Weekly*, out of the $254.5 billion 1997 defense budget signed by Clinton ($12 billion more than

the DoD requested and $11.5 billion more than '96) contained a "secret" fund totalling $13.7 billion for classified programs. This "black" budget accounts for 19% of the DoD's total acquisition request, up from 13% in 1990. The air force consumes the biggest share of this funding, accounting for some 79% of Pentagon classified acquisition costs. Black programs comprise 41% of USAF procurement and 34% of research and development. The Clinton administration also established the National Imagery and Mapping Agency (NIMA) on October 1, 1996 to centralize "imagery tasking, exploitation, production and dissemination, mapping, charting and geodetic functions for the intelligence community. Among the agencies that NIMA will impact will be the Defense Intelligence Agency, the National Reconnaissance Office, the Defense Airborne Reconnaissance Office and the Central Intelligence Agency. As the cliché goes, your tax dollars at work...

GETTING A CLUE... Two editorials in the 4-17-97 *San Diego Union-Tribune* are worth noting. It seems that some folks in eastern Europe, still grateful that they no longer live under Soviet-style socialism, are concluding that "the untrammeled intensification of laissez-faire capitalism and the spread of market values into all areas of life is endangering our open and democratic society." In the US the median compensation for CEOs at 350 of the country's largest companies jumped 15% last year from 2 years before, to nearly $1.5 million. With stock options and other payouts, that brings the median to $2.37 million. Meanwhile "...overall wages and benefits for US workers barely grew at all last year. For millions of workers with only high school degrees or less, wages actually fell [...] the minimum wage, which Democrats claimed a huge 'victory' in raising, is worth less after its recent hike (adjusted for inflation) than it was in the 1960's." The commentator hints that social instability is on the horizon if these growing inequalities persist. Let's hope so... (Special thanks to Karl Koons for the above three stories and the article on SD indie record stores.)

SIGNS OF LIFE... "All told, the union picture in Los Angeles is reminiscent of the national labor climate of the 1920s and early '30s [...] 'There was a lot of organizing at the same time labor was on its back. But the seeds were laid for future efforts...'" So goes an interesting 2-16-97 *LA Times* article covering rank-and-file union organizing among LA-Long Beach port drivers and truckers sent to me by Patrick/Pelado Records. An accompanying perspective piece from the same source talks about AFL-CIO President Sweeney's efforts to revitalize his union federation through "Union Summer" intended to mobilize college students into the labor movement, and the attempt to revitalize 1960's alliances between labor and intellectuals. I'm hoping that Sweeney has much more up his sleeve than courting academics. I'm not a big fan of trade unionism or of the AFL-CIO, but as I see it the more trouble Sweeney can stir up, the better for extra-union proletarian organizing in general. Thanks Patrick.

THIS AIN'T NO CANADIAN JOKE... Wal-Mart, the world's largest retailer, is well known for its paternalistic, anti-union corporate culture. The company successfully fought off every attempt to unionize since it was founded in 1962 in Arkansas by Sam Walton. Of its some 3,000 stores worldwide, none were unionized, until 2-11-97. Canadian workers at Wal-Mart Windsor, Ont. won union certification when the Ontario Labour Relations Board ruled that Wal-Mart management had used threats to defeat a 5-9-96 vote to form a union. One big happy Wal-Mart family? You bet! Thanks to Ben Macfarland in Fredericton, New Brunswick for that 2-12-97 *Globe and Mail* clipping.

P.S. TO JOSE PEREZ... Thanks for your excellent letter. One minor point. When you and I or anyone uses the term "working class," or when we consider ourselves working class, we're using a largely Marxist concept. Nope, Karl Marx didn't invent the idea. It came into usage among European socialists and communists in the 1830's and Marx did a systematic exposition of the working class under capitalism in all of his writings, which form a major part of the definition of that simple phrase "the working class." By contrast, bourgeois thinkers in general are loathe to use notions of economic class, and don't like acknowledging the existence, let alone the potential power of the working class. Yep, Marx came from a comfortable middle class family, and you've touched on an important criticism of socialism, which by the way many socialists also see as a problem. Most (but not all) of its important theorists have come from society's middle and upper classes. One final remark. Aside from SHARP skins on the US scene, there's also folks like New York's RASH—Red and Anarchist Skin Heads (PO Box 365, Canal St Stn, NY NY 10013)...

KEEP SENDING me your newsworthy items and interesting news clippings c/o MRR. For you folks with a current events jones, Jen Angel is reviving the old MRR News Section, starting next issue. Check it out. Also, I've got e-mail now, so you can contact me at hooligan@sirius.com. Only please, no questions about whether Marx would be into Green Day-style pop punk or Gauze-type hardcore if he were alive today. I'm certain he'd be a ska man myself...

THIRD MAN IN

The fuckin' STITCHES are back with a furious pair of singles. The first single is a reprise of that classic punk tune "Sixteen", always one of the crowd's favorites. On the flip side is "In Heaven" from the same recording session in June 3, 1994. Yes, it's unbelievable but the STITCHES have been destroying yer fragile world for better than three years!

The second STITCHES single coming your way is "Talk Sick" b/w "Beat, Beat, Beat". This material is recorded September 8, 1995. The "Talk Sick" song is already climbing the punk charts in Orange County and will probably become a requested feature of future STITCHES shows. As Mr. Lohrman sings: "I'm sick and I don't wanna listen to your second hand opinion, I've got a sick love for you, sick of everything you do."

Now we are ready for some new STITCHES material. With their famous live fucked-up performances, the band has established a reputation as some of the most difficult punks to come down the pike in quite a while. Experience it for yourself.

Out on Mr. Lohrman's Vinyl Dog Records this month is THE STARVATIONS with two country punk flavored tunes that rock pretty damn good. "Shut Up Sirens" could call up the ghost of the GUN CLUB. "Breakin My Black Heart" has some excellent breaks - kinda like Johnny Cash, all sideways on methedrine. Listen to this record for rock n' roll entertainment. Go see THE STARVATIONS live for pure punk rock excitement at your first possible opportunity!

Hey boot boys! Hey boot girls! Some great oi/streetpunk is coming your way courtesy of Pelado Records, Costa Mesa, CA. This is the mother fuckin guns! Excellent cuts by THE REDUCERS, THE DROPKICK MURPHYS, THE CHOICE, THE WORKIN' STIFFS, THE BRISTLES, BOMB SQUADRON, THE UNDEFEATED and many more. This is an excellent compilation and you should endeavor to

acquire one soon!

Beware! It's a screamin' punk spikey hair and studs attack from Japan! Two of Japan's best Oi! / Streetpunk / Pogo Punk bands team up for an excellent split EP called "Hated and Proud "with THE DISCOCKS and TOM AND BOOTBOYS. Every song on this EP is great! Get this fucker immediately! Available through Vulture Rock Records, PO Box 40104, Albuquerque, NM 87196.

A powerful Skinhead/Oi! record this month is PURE IMPACT with an EP called "Join Our Mob". An especially fine song is "Backgammon" with its solid WRETCHED ONES feel to it. Drink some beer. Play this record. All is well.

There is a real strong Oi! specimen residing in the new arrivals bin. The band is called FIRST STRIKE from New York, NY. This has the deep vocals and chainsaw guitar that hold your undivided attention. The lyrics in "Let the Rich Go to War" are quite appropriate. The bass and drum parts are forceful Oi! The band thanks the TEMPLARS and OXBLOOD, so you know they keep good company! Plenty of tough music available here!

Kay from Atlanta, GA has assembled a kick-ass oi'/streetpunk band that goes by the moniker LAST CALL. This band has been around about a year. Their debut will be out soon on the great GMM Record label. For a first rate tape featuring "Glory Days" and "Better Way" write to LAST CALL at P.O. Box 29943, Atlanta, GA 30359. Catch LAST CALL live this summer on the east coast with VANILLA MUFFINS and GUTTERSNIPE.

Hot off the presses at Headache Records, Midland Park, New Jersey, USA, comes SQUIGGY with their "Anti Establishment" EP. This taste of oi/streetpunk will please you WRETCHED ONES fans. Good fast punk rock here! Listen to "Dead End Kids" and "Boots and Braces, Studs and Leather". They'll get the beer flowin'!

One of the most illustrious of the old school h/c-punk bands URBN DK outta Kenosha, Wisconsin, is back blastin' away at ya with a new EP on Will E. Survive Records. This shit is relentless fast punk rock with ballistic drumming and all kind of sonic assault goin' on. These brutes just keep getting better after all these years!

Toronto, Ontario, Canada's ARMED + HAMMERED are on the attack again with a triple threat EP. This fucker starts out with "Hate Pills" and just proceeds to render you helpless after a thorough pummeling with "Victims" and "Punk Rock". A solid punk rock incendiary explosion witnessed on Subvert + Deny Records from Chicago.

Were you smart enough to pick up the recent release by TOE TO TOE? This pugilistic celebration is called "Southpaw" and it's great hammer punk! This Beer City offering adds to a catalogue of first rate case-hardened steel punkrock! Buy the record! Search for the older TOE TO TOE releases! These guys are the real shit!

More raging fodder for you headbanger grind monsters is to be had on the PINK FLAMINGOS/SUBSTANDARD split on Wicked Witch Records from the Netherlands. SUBSTANDARD brings the nastiest of UK thrash to the forefront with gems like "It Ain't Fucking You" and "Excuses". This over-the-top metallic K.O. kills!

PINK FLAMINGOS screech and rail their way into the darkest corners of your steel entombed brain. Listen to "No Way Out". Rough enough for you? If you grew up on SLAYER its time to give a try to the: "Germania Meets Brittanica" split.

A fine punk band from the Czech Republic, S.P.S. has an interesting split EP out with CURBSIDE. The S.P.S. side "Brewed In the Czech Republic", "God Save the President", includes good songs like "Money" and "O.D.S", the latter embracing the merits of change in society.

The friggin' ONYAS have come to fuck yer shit up! This month the ONYAS contribute two surly singles with absolutely no redeeming social value. Ya like wah- wah pedal? Ya yearn for more COSMIC PSYCHOS/STOOGES slow guitar sludge? Come home to the thug-punk sound of Australia's ONYAS. On One + Two Records the lads play some heavy beer/acid riffs on a tune called "London, Paris, Brackenridge". Right on the heels of that fucker you have the Spanish single with a cranked-up really-high guitar onslaught called "Hit You Up The Guts". Flip her over and ya got a cover of "Motherfuckin' Motherfucker", by Australia's THE BORED. Heavy duty!

Available on One + Two Records is the new one by SCRATCH BONGOWAX — maybe the name of this band confuses people—they rock fuckin' hard and have numerous good singles under their belt. Check out "Have You Slugged Your Kid Today" and "Get Out Of My Way". Good shit! Continuing with the One + Two recordfest: there's a decent split EP available showcasing the CAMPUS TRAMPUS vs. the PHANTOM RATS. The CAMPUS TRAMPUS cut "Baby Let's Go" is pretty decent; then put on side "B" and you get a treat! The PHANTOM RATS play a crazed fast punk rock that melds the wildness of the DEVIL DOGS with out-of control energy of TEEN-GENERATE. This fuckin' rocks! Go get it!

Another band that don't get no respect is the SEA MONKEYS. After numerous recordings on Vital Music, they have yet to become a household name. These New York novelty punkmeisters play fun punk rock with hooks and melodies intact. The VINDICTIVES wish they could still rock like this. Give a listen to the SEA MONKEYS vs. BIGFOOT EP.

Enough of that flacid pop drivel - on to New York squat and swill punk drunks THE CASUALTIES. These bad humans surge into your liver with raucous blister-on-yer-dick (clit) studs and leather punk rock. All this evil mayhem brought to you courtesy of Tribal War Records. The LP is entitled "For the Punx" and has good songs like "Police Brutality", "Riot", and "Punx And Skins". Punk out you fucks!

Did you notice last month that all the RIOT/CLONE material from the three EP's in 1982 and 1983 is available on Step One Records out of Kent, England? On the back of the cover the band thanks Tony from Step-1 Music and gives a current address for the band. It would appear that some monies from this rerelease are making their way to the band. Excellent!

An especially eclectic compilation is offered this month by Demolition Derby Records from Belgium. Its called "17 1/2 Is Still Jailbait" and it contains good cover songs performed by: ELECTRIC FRANKENSTEIN, THE GREY SPIKES, SHOCK TREATMENT, LOS CACAHUETES, THE BOYZ NEX' DOOR and the ANAL BABES to name just a few. Great cover songs from the likes of CRIME and THE SHIRKERS are presented for your listening pleasure. Check it out.

I'm aware that you have become inured by the plethora of mediocre Estrus Releases, but do try the SCREAMIN' FURYS. This is good HEADCOATS influenced garage raunch. Spin "Out All Night", "Can't You See" and "She's All Right". Damn good!

Another label that often puts out wimpy garage crap surprises us this month with Pennsylvania's PILSNER doin' "Monster Inside My Head". This rowdy shit has the balls of a DUMMIES song. Available on the Get Hip split with LIVERBALL.

Confederacy of Scum alert! Hardline Records outta Tampa, Fl. presents CRETIN 66 playin' "Stolen Camaro Joyride to the Moon". This is rock n' roll performed with enthusiasm by these guitar punks from Kansas City, Missouri. If you like your rock unadulterated with a foundation of CARL PERKINS/EDDIE COCHRAN and NASHVILLE PUSSY , you should give this a listen.

Till next month... I'll be seein' ya...

See ya round. I'll be seein you! See ya round. See you in hell!

"Yo, what click ya in?" asked the huge guy with the aluminum softball bat, as he beat it against his palm.

"Um, click?" I asked, freezing and drunk, standing on the sidewalk of tenth street between Avenue A and B.

"Yeah, homeboy," said another guy, who was holding a knife, "you know, what gang?"

"Gang?" I repeated, stupidly, and in shock. I was surrounded by about six guys. Big guys. And they looked dangerous. As did the weapons in their hands.

"Yo," yelled the guy with the gun, "We are only gonna ask you one more time. Why you wearing colors?"

I looked down at my motorcycle boots. Black. I looked down at my jeans. Black. I looked at my shirt. Black. I looked at my leather jacket. Black, with U.S. Pins.

"I'm wearing black," I said sheepishly, and almost at the point of tears, "it's punk rock."

Suddenly some guy starts to feel my leather jacket. He touches it. Strokes it. Then starts to squeeze it. I figure he has a cow fetish.

"He ain't carrying," says the cow boy.

"Yo," says the guy with the bat, "take off your colors."

I look at him and say nothing. I'm confused.

"Your colors," he yells, pointing at my leather jacket, and the little air freshener thing I have hanging off the right shoulder. It's lots of bright colors and is made of yarn. With a smelly thing. I wore it just to piss off my band.

"That's an air freshener," I said to the guys, somewhat relieved. They wouldn't kill me cause I was wearing the equivalent of fuzzy dice on my jacket.

"Take off your colors now," said the guy with the gun, "Or we'll kill you. Then take them off."

"Take my wallet," I said, giving them my official Spider-man red and blue wallet. With the web artwork.

"The jacket or your life," was the answer I was given.

"Take anything, anything but that," I said, and almost began to cry.

"Now or never," he said.

And it was then I was faced with the same decision I was forced to face years earlier. My leather jacket or my life. It was a tough call.

It was a bright winter day when Nick, my step-dad, took me to Orchard Street to get my first leather jacket. I was around eighteen at the time, and was so excited I was actually shaking.

"When we get in the store, George," Nick explained, "act like you really want the motorcycle jacket."

"I do," I said back.

"I know you do," said Nick, "but when the guy tells us the price, act disinterested. Like it's too much. We'll haggle and get the jacket cheaper."

"Can't we just do like mom said and buy it?" I asked Nick.

"Barbara doesn't know that these guys will sell you the shirt off their backs. They'll come down. But we might have to walk out of the store."

"Nick, let's just pay them what they want. I want a leather jacket. I wanna be a Ramone."

"You'll be a Ramone, George, but let me haggle, it's my specialty," said Nick.

So I had to let Nick do his thing. Besides, it was his money. My parents were buying me a gift. And back in those days, it was an expensive gift.

Nick and I walk into a few stores on Orchard Street, and see tons and tons of motorcycle jackets. I try a few on, and look at myself in the mirror.

"Ramone, Georgie Ramone," I'd whisper under my breath.

We hit a few more stores, and finally found one with the perfect jacket. It was made of tough leather, and the right size collar, and the exact number of zippers a punk rocker should have.

"This is the jacket," I said to Nick, as I modeled it for him in the store by striking Johnny and Joey poses.

"Okay George," said Nick, "what's the price?"

I looked at the tag and told him. It was around three hundred and fifty bucks. But it was a Schott. The best make. The Ramones brand.

Nick went and got a sales guy as I stood there in the jacket, feeling like the king of the world.

"We want this jacket here," said Nick to the guy, "and we ain't gonna pay a lot for it."

"What is the price, sir?" asked the sales guy with a heavy Yiddish accent.

"It says three fifty, how low you gonna go?" said Nick.

"If it says three fifty, it's three fifty," replied the salesman.

"Up the street they got them cheaper, we'll just go there," said Nick.

"Okay," said the guy, "Three twenty five".

"Two fifty," said Nick, in a bold haggling move.

"No way," said the sales guy, "Three fifteen and tax."

They continue to haggle some more and I start to get real nervous. What if the guy gets pissed at Nick and kicks us out. Then I'll never have a leather jacket and be a Ramone. Those U.S. pins I purchased at Weiss & Mahoney will go to waste.

"Three hundred plus tax," says the sales guy, "and that's my final offer."

"No tax," Nick replies.

"No."

"Okay then, we are leaving," says Nick.

Nick makes me take off the jacket and give it to the guy.

"But Nick," I start to say, and feel tears begin to well up in my eyes.

"We are leaving now, George," he says. I wished my mom had come with us.

"Bye," says the sales guy as we make our way to the front door.

I feel the tears start to slide down my cheeks, and a ball of hate knot up inside of me for Nick. Why'd he have to be so cheap. Such a Jew. At least the stereotype of one.

I open the door to exit the store and hear the little bell ring on top. Good-bye leather jacket.

"Three hundred, no tax," yells the sales guy from behind us. I look at Nick and see a smile crack on his face.

"I told ya so," he said, smiling.

When I returned to Florida after winter break with my leather jacket, I was the punk rock king of Tallahassee. I'd wear my leather jacket from the time I woke up in the morning to the time I went to sleep. I'd wear it at breakfast, lunch, and dinner, and to class my junior year of high school. All the jocks wanted to beat me up, and all the cheerleaders secretly had the hots for me. I know. They'd tell me. Then their football player boyfriends would tell me too. And that if I even looked in their girlfriend's direction, my face would be one with the pavement. So, needless to say, my leather jacket didn't get me much action in high school. But it impressed all the stoners or "freaks" who hung out on "freak hill". I'd smoke lots of pot with them, and then we'd all sing "I Wanna Be Sedated".

By the next school year, my senior one, I was known as the guy with the leather jacket. Some teachers called me James Dean. Some Elvis. Some Hell's

Angel. But most just called me asshole under their breath.

"Hey Tabb," said my pal Louis as he put mushrooms and peppers on a pizza at the Italian joint he worked at in the Timberlane Mall.

"Yeah Cinelli, you sorry ass sucker," I said back to him as I coughed up a pile of phlegm and spit it on the pizza he was making.

"I gotta get me one of them leather jackets like you. I wanna be Louie Ramone," he explained.

I told him they were very expensive, but I heard that you could buy fake ones in New York for real cheap.

"Fake ones?" he said, as he too coughed up some phlegm, spit it on the pizza, then added some snot to it by holding his finger over one nostril and blowing.

"Yeah," I said, "Naughahide, pleather, vinyl, fake, phony, whatever".

"How much those cost Tabb?" he asked.

"I dunno, but they're cheap. I've seen them on Fourteenth Street, under twenty bills."

Louis told me he had to have one. I told him he had to come to New York to get one. He did.

"Look at Louis's jacket, mom," I said to my mom and Nick in their bedroom/living room/dining room/t.v. room/ art gallery, in their apartment on West Fourth Street.

Louis turned around like a real fashion model and my parents "oohed" and "ahhed".

"You look very handsome," said my mom to Louis.

"Why thank you Mrs. Tabb," said Louis, blushing.

"Gurwitz, but call me Barbara, okay?" she replied.

"Thanks Barbara," said Louis. And my mom just smiled.

"What about me?" I screamed. I was standing next to Louis. In my jacket. And mine was real.

"You look like a sissy," said Nick, smiling.

"You look very handsome too, sweetie," said my mom, and then gave Louis and I a kiss each on the cheek, "now you two better get going to the Ritz, the bands are bound to start soon."

We said our good-byes and made our way over to the Ritz on Eleventh street between Third and Fourth Avenue. Every time we'd pass a mirror, we'd look at ourselves. We were freezing cold, what with only t-shirts and leather jackets, excuse me, jacket, but we both looked great with the U.S. Pins and all.

"I feel like a real Ramone dressed like this and being in New York," said Louis.

I told him he was. That he was Louie Ramone. He smiled.

We got to the Ritz, paid our two dollars to get in because it was "Rock and Roll Against Depression" night, and saw Huey Louis And The News. They rocked. And they gave us free buttons and beer after they played. Louis and I and the five other people in the place really enjoyed them.

As we left the Ritz, and started to make our way back to my parents house, Louis and I zipped up our jackets. I was wearing a "Sid Vicious Burger" t-shirt under mine, and Louis was wearing "Rocket To Russia" under his. The one with the pinhead on the rocket. A kick ass shirt.

We made our way down Fourth Avenue to Tenth Street, and took a right. We started to walk down Tenth when two guys behind us yelled for us to wait up. We did.

"Hey guys," said one of the two, who both looked Hispanic, what with their little mustaches. I was jealous. I had tried growing one for years, and the most I got was Italian Grandma fuzz.

"What's up?" Louis and I said at the same time. We both felt like cool New Yorkers in our leathers. Leather.

"Jinx" we then both yelled.

The two guys just looked at us funny.

"Hey," says the other guy, "one of you guys got a light?"

I tell them I do, and start to reach in my pocket to find my "Tallahassee Lassie" lighter.

The next thing I know I'm lying face down in a pile of snow. I pull my head up and notice the snow is very dark. I pick up a clump of it and see it is soaked with blood. I turn around and see Louis, jacketless, standing next to the two guys, one of which has a lead pipe, the other, a knife.

"They want our jackets, George," said Louis, crying.

"They wanth whath?" I mumbled, then touched my mouth and found it swollen and bloody.

"They want our leather jackets," exclaimed Louis, "give them yours so they don't kill us."

I stood up and looked at the two guys.

"Taketh myth thwallet," I spit out.

"Yo man, we want your leather," said the guy with the knife, "take it off and we won't kill you. You're friend was smart, he already gave us his."

"That'sth causth this this thfake!" I yelled.

They both looked at the jacket, then felt mine.

"We don't care," explained the guy with the pipe, "take it off now or I'm gonna slug you again. We want your jacket. Now," and with that, he punched me in the stomach.

"Fuck you, pussithies," I yelled. These guys weren't gonna take my leather jacket. My pride and joy. My symbol of my undying love for punk rock and The Ramones. Fuck these guys.

Suddenly I feel a lead pipe against my head again, and the next thing I know I'm lying on a car hood, face up, with the two guys staring down my throat.

"Take off the jacket motherfucker, or we'll cut you," said one of the guys, then put a knife to my throat.

I thought about taking it off. And maybe I should have. But I didn't. I wasn't gonna give these assholes the satisfaction. Or the three hundred dollars with no tax.

"George, please, give it too them," I heard Louis sob.

"Killth meth," I spit at them, then somehow broke out of their grip and lunged for one of their throats. I got him and knocked him up against the wire fence.

That was the last thing I remembered before waking up, again, face down in the snow. This time, jacketless.

I sat up and looked at Louis, he was standing there, freezing in his "Rocket To Russia" t-shirt, sobbing.

"They took our jackets," he cried.

"Ourth?" I said, then reached for the sleeves of my jacket. They were gone, as was the rest of it.

"How could you leth them thake thour thackets?" I yelled at Louis.

"Tabb, they could of killed us, you are lucky you are alive," yelled Louis, back at me.

I looked down and saw blood all over my "Sid Vicious Burger" t-shirt and jeans. And snow. And my face hurt. And I began to feel the cold.

"Thoney theather thacket thwearer," I spit at Louis, and we made our way home. Deeply depressed.

Five months later I got my second leather jacket. My mom and Nick had wanted to go get me one the next day, but I wouldn't let them. I didn't want another jacket. I didn't wanna be a Ramone. Ramones got beat up. Ramones got lead pipes against the side of the head.

So I got a red James Dean satin jacket. I wore it for a while, but grew jealous of friends who had their own leathers, and eventually wound up getting another. This time when Nick and I went into the store on Orchard Street, I knew what Nick was gonna do, and didn't panic when we actually left the store and walked out onto the sidewalk. The sales

guy finally came outside and said, "Okay, two fifty, no tax."

A few years later after a False Prophets rehearsal, I zipped up my second leather jacket, and made my way out of our studio, which is now The Lakeside Lounge on Avenue B.

As I walked up tenth street between B and A, I felt the cold winter air against my face, hands, and nuts. I could feel them shrinking up to peanut size.

I could also feel the alcohol inside my bladder begin to push. I had drank a few bottles of Bud in the studio, and now it wanted out. I walked quickly, aiming for a bar called "Downtown Beirut", on First Avenue and Tenth Street. I knew one of the bartenders who always gave me free booze.

"Yo, what click are ya in?" asked big guy with a bat.

I looked at him and all his friends. They were big. And had weapons.

They kept asking me what click I was in, and eventually I figured out they meant gang. I explained to them that I was a punk rocker, and not in a gang. They didn't believe me and wanted me to take off my jacket.

I told them to take my wallet, and eventually it came down to my jacket or my life. Again.

"You guys really don't want this jacket, do you?" I said.

"Now," was the answer.

"But it's got U.S. pins on it, and buttons, and it's been painted on, and it's old. You don't want it," I said.

The guy with the bat beat his palm, then I saw the gun begin to rise to my head.

So I thought about it. Long and hard. I had had my first jacket taken, and been stripped of my punk rock pride. I was depressed for months, but eventually got over it. I'd get over this. But it'd take months.

"No," I said.

"What'd you say, homeboy?" the guy with the gun said.

"I said no." And I meant it. I wasn't gonna let these guys take what wasn't theirs. This was my jacket. Mine. A jacket my mom and Nick got for me. My Ramone jacket. If I gave it to them, they'd win. And besides, I had seen these thugs around before, and knew I'd see them again. I couldn't bear the thought of seeing them in my jacket.

"So, you are saying you want to die," said the guy with the aluminum softball bat.

Then something inside of me snapped. Maybe it was because my first jacket got stolen. Maybe it was because I was drunk. Or maybe it was because I was just sick of being a victim. I think it was because I was drunk.

"Okay guys," I said calmly, as I reached into my pocket slowly and pulled out a cigarette, then lit it.

"I'll give ya the jacket if you want it so bad," I explained very slowly and clearly, "but tomorrow, I will go out and buy a gun, then hunt each of you down, and put a bullet in your heads."

And at that time I meant it. I wasn't kidding. I would go get a gun, and kill them all, Dirty Harry style. I'd snapped.

"Yo man, what you talkin' bout, you ain't gonna kill us," said the guy with the gun still pointed at my head.

I inhaled deeply, then exhaled.

"Oh yeah," I said, quietly, "I will".

They all looked at one another, then me. I just puffed on my cigarette, narrowed my eyes into slits, and looked back at them. Standing corpses, if they dared to take my jacket.

"Yo man, you insane," said one of the guys.

"Yeah," said another, "that boy is whacked".

I said nothing but looked at them. The guy with the gun dropped the weapon.

"Now," I said, "I'm gonna walk out of here, real slow. If you want my jacket, take it. But kill me. Because if you don't, I'll kill you."

I started to step forward and one of the guys blocked my way. I stared at him. Right in his eyes. And thought about how he'd look with his brains painting a brick wall. He stepped aside.

I began to make my way up the sidewalk, slowly, smoking the cigarette. I heard them talk behind me.

"Yo man, that guy is a fucking nut. He be insane. Let's leave him alone," said a first voice.

"I say we take his jacket and kill him," said another voice.

"Yo man, you insane," said the first voice.

I kept walking slowly, without looking back, trying to be as calm as possible. Finally I made it to the next corner, and then the next.

"Hi George," said my bartender friend from behind a Rolling Rock and Budweiser tap.

I waved at her as I entered the bar. I was too much in shock to talk.

"What's that all over your pants," she said, "ya spill beer on yourself again?"

I looked down and saw my jeans were soaked. I touched them and then smelled my hand. Urine. I had totally pissed in my pants.

"Um, yeah, beer," I said.

She just smiled, then poured me a pint.

Recently I saw the Pink Lincolns at The Coney. And they rocked. After their set, the band and I walked out onto St. Marks Place and hung out. Some big scary guy came walking up to us, and started asking us about our leather jackets. At first I thought he was going to try and mug us, but he was just some foreign guy who wanted to know where to buy one. I told him Orchard Street.

As he walked away, I thought about what I would have done if he had indeed try to mug us. And I knew the answer. I'd give him the damn jacket. Hell, they are so cheap now I got a closet full of them. All motorcycle style. All with U.S. pins. Some old, and some new. And at under a hundred dollars now, they are cheaper then a good pair of sneakers.

My leather jacket still holds a lot of meaning for me. Punk Rock. The Ramones. My incredible journey from childhood to adolescence to childhood again. But not as much meaning as my life. I was too blind to see that years ago. But now I do.

But if anyone was to ever fuck with my Sony Playstation....

Take My Life, Please.

Endnotes:

1. New Adress folks: George Tabb / P.O. Box 2044/ Canal Street Station/ New York, N.Y. 10013-2044. Um, e-male is still furygeo@aol.com, punk rock!
2. Got lots of great records, this month, as usual, including "The Sea Monkeys Vs. Bigfoot" on VML. Geez, these guys are almost as good as The Angry Samoans. Also the new Yum Yum Tree picture disk on Instensive scare rocks. Also rocking is the Vapids new CD, "Drink Beer", I love these Canuks! Also, the new Flatus disk is A-mazing!
3. Other new great records I got are from bands like: Pink Lincolns, UK Subs, Drajon Rojo, The Chromosomes, The Go-Go Rays, The Rippers, The Wives, Jabberwocky, Ashley Von Hurter, lots of Automatics, The Lizards, The Migranes, and much more. Yay!
4. In Furious George news, we just finished the record, and sent off the artwork, it should be out by mid summer on Recess! I met Todd and Julie, F.Y.P. and The San Pedro crew a couple of weeks ago when they were in town for a show. For Californians, they can sure drink. But they don't know much about New York pizza. But interestingly, they do know a lot about strippers. Woo-hoo! My kinda guys and gal!
5. The "Show and Tell" TV theme songs comp. on Which? Records is truly amazing. With bands like Meatmen, Dickies, Agent Orange, Hi-Fives, The Cretins, Pink Lincolns, Furious George, Boris The Sprinkler, Manic Hispanic and much more doing your favorite TV songs, how

could you go wrong? Also, Todd Bridges, from "Different Strokes" actually sings on the damn thing. This record is truly punk fuckin' rock!

6. Finally, in a recent column I said that Chrisser, from Lookout, seemed like a straight-up kinda guy. It turns out he now runs the label. I'm trying to stay out of this stuff, and keep my big mouth shut, but some recent actions lead me to believe it's "new boss same as the old boss". I am greatly dissapointed, and hope things improve over there.

STRANGE ORZE
C-O-U-N-T-D-O-W-N TO THE MILLENNIUM
John J. Kohut

THE COUNTDOWN CONTINUES

Froggy's Gone A Floatin'

Dutch scientists from the University of Nijmegen joined with British scientists from Nottingham University in a successful experiment to create a magnetic field strong enough to levitate a frog. According to a report on their research in New Scientist, the group have also made plants, fish and grasshoppers float. The magnetic field created was a million times stronger than that of the Earth.

New Zealand skindiver Chris Browne, 54, speared a 295-pound striped marlin during a fishing contest and wound up being dragged 3 miles out to sea by the fish. Browne finally succeeded in reeling the fish in. He termed his decision to spear the marlin "a spur of the moment" thing.

Tough Love

Afghanistan's Taliban religious government treats all accused hashish smokers in the following manner. First, they are beaten until they identify from whom they bought the drug. Second, they are jailed. Third, they are forced into a daily three-hour ice-water bath until their addiction is broken.

In a related story, the Taliban have now banned the use of paper bags. Only plastic bags are now allowed in Afghanistan since they fear that recycled paper that may at one point included pages of the Koran may possibly have been recycled somewhere along the way. On the same day the decree was made, four men were beaten by government police on the streets of Kabul for having trimmed their beards, also a violation of religious law.

Irony: Chapter 34

Fire officials said that the probable cause of a fire that destroyed the North Carolina vacation home of R.J. Reynolds Tobacco Co. President Andrew Schindler in April was a cigarette discarded by a workman installing ceiling tiles.

An Ohio court sentenced Larry Wayne Harris, 46, to 18 months probation and ordered him to stop saying he works for the CIA after he pled guilty to a count of wire fraud for a 1995 incident in which he received a mail order shipment of a Bubonic Plague causing germ. Said Harris, "I am a scientist. I am absolutely of no harm to anyone." He said that he was simply doing research for a book he is writing titled "Bacteriological Warfare: A Major Threat to North America." e reportedly made the CIA claim in the manuscript.

We're Not Gonna' Take It!

Police in Pinellas County Florida arrested a g-year-old girl for disrupting a crime prevention presentation by police at her school. The girl was asked to move her chair from in front of a television set being used by officers to show a related video. In response she yelled, threw a stuffed animal and then was taken to the school principal who she kicked, hit and spat at along with an accompanying police officer. Police then arrested her, handcuffed her and took her to a juvenile center where her father came for her.

Turkish Airlines fired two of its pilots, Atlan Tezcan and Erdogan Gecim, for an incident in April in which the two broke into a fistfight in the cockpit of an airliner while they were flying 240 passengers at 11,000 feet. The two were arguing over the interpretation of altitude data on their Bangkok-to-Istanbul flight. The plane's automatic pilot was in control at the time.

Police in North Sumatra arrested Datuk Maringgi, 45, a self-professed sorcerer after he confessed to killing 42 women since 1986 in an effort to enhance his magical abilities. He said that each of the women had approached him to concoct spells to keep their husbands or boyfriends faithful.

Lock Your Doors

Federico Perales, a computer specialist for he Federal Aviation Administration, stabbed his wife to death, screaming "you did this to yourself," because she and the family had started eating dinner without him.

Quick! Change the Names!

A Belgian serial killer is playing a cat-and-mouse game with police in Mons by depositing the bodies or body parts of his victims at locations with grim names. A mutilated torso was found on the banks of the river Hate. Nine bags of body parts were subsequently found near the river Fear. A severed head was left on Deposit Street. Three more bags of body parts were found on Saint Symphorien Street - he was a beheaded martyr. A torso was left t Anxiety Lane. The murders all occur on weekends. Police say that the precision of the cuts suggest that the killer is either a doctor or a butcher.

Didn't Little Richard Once Address This?

According to China's state-run news agency, Xinhua, "Li" is now the most widely used surname in the world, having surpassed "Zhang." According to the report, 87 million Chinese people are surnamed "Li." Also, a total of 350 million folks are named either Li, Wang, Zhang, Liu or Chen.

Life In the Other Superpower

The Russian government has announced the formation of a new special commission to address methods of improving the status of women across the country. The government also announced that Deputy Prime Minister Oleg Sysuyev, a man, would head the commission. Said a spokeswoman for Sysuyev, "The commission is made up almost entirely of women, so you need a man at the top to balance them out."

Roger Katz, 50, a former school teacher, argued to a New Mexico court that his relationship with a 14-year-old former student had begun in their past lives more than 1,000 years ago. According to Katz, the girl saved his life in Tibet during their past lives when she took an arrow meant for him and now he had to repay his debt of love. Said the judge, "Frankly, Mr. Katz, a wolf in sheep's clothing is still a wolf. You sir, are a wolf." He sentenced him to 1 1/2 years in prison.

"And then he told me,...'But honey, you can't go to the record swap, the brisket cook-off is today...'" I knew right then and there that I had made the right choice in moving to Texas when I heard those nineteen magical little words. And so far in the following month and a half, I haven't had any reason to think that the decision to move to Austin hasn't been the smartest one I've made in years. Texas is definitely a unique place; it seems to be this odd mix of libertarians, drunkards, lefties, each-conservatives , and

conservationists who'll kick your ass six ways from Sunday if you so much as *think* of picking a bluebell. It would seem to me that the entire state is just one massive dichotomy and contradiction of itself: it's like the people who are from here are incredibly proud to be Texan and that the rest of the nation is to be barely tolerated. You also get the sense that Texans are vehement about their independence but can certainly be quick to tell other's what to do. it's the mind set of "Laws, we don't need no stinkin' laws, except for the one's we think y'all should live under." there's some icky age-abortion consent laws floating around down here, which seem to run counter-point to the basic attitude of independence come hell or high-water. On the other hand, Austin seems to be the oasis in the midst of all the craziness and armadillos- of which I have yet to see a one, except for the rapidly deteriorating taxidermied one sitting in my living room. Speaking of dead stuffed things: There's a store here which I've yet to go to called | The Corner Shoppe" which I'm told specializes in a macabre menagerie of a completely amoral nature: elephant leg tables, little stuffed chimpanzee heads, and the much coveted (well at least by me) mariachi bull frog sets and jackalopes. Oh poor little bunny....

There's also an amazing gun shop whose name escapes which from the outside, appears to be a converted barn where the front face is made up a gigantic triangular picture window filled with row upon row of rifles which are fully view able four lanes of traffic away. Simply stunning. What really boggled my mind when I visited here in January are all the signs on shop fronts which have a picture of handgun and the words "No weapons are allowed inside" written upon them. crazy thing, they mean it too. Bars, records stores, hair salons, thrift stores, they all have these signs. in fact as I was listening to the radio at work today, there was an ad which came one every half hour for a gun range and school where you can be trained to receive a concealed weapons license. These radio spots are geared towards women and feature various women cooing about how thrilled they are to have purchased a handgun for 'personal protection'. The way these gals gush you'd a thunk they'd developed the better brand of tampon - for personal protection or somethin'. Best of all at this NRA approved school, every Monday is "*Ladies' Night*", where "*Everything is half off to the Ladies.*" The ads sound like some sick bastardization between ads for home pregnancy kits and a disco where you wear your tightest satin pants and go shake your ass for cheap drinks. I may have to go.... Another crazy thing here is the open container laws here; I don't fully understand them, but walking down the street drinking a beer appears to be fully legal. Being a passenger in a car drinking a beer seems to be legal. I've been told being the driver with an open container in one hand and a pistol in the other was perfectly legal until recently. I haven't encountered such lackadaisical attitudes towards public drinking since I went to Vegas last summer. The super strange thing to me is the strip joints here; I gather it's tough for most of them to obtain liquor licenses so they're run on a BYOB system. So here you've got this totally freaky set up: It's Friday night, the wife's off visiting her mom and you and your buddies decide a night of action is long over due" go to the titty bar which also serves as a steak house, bring yourself, your wallet, you bottle of Southern Comfort, and your close pal Mr. Smith and Wesson tucked safely away. Damn...

Been to more shows in the last month and a half than I had in the previous eight months. Conveniently I moved here the day before SxSW began, and so on my second day here I launched into a hurly burly week of shows plagued by drunk major label A&R weasels, their floozies, and their precious badges trying to scam in for free to any and everything, all the while getting miffed when at some locations, they were forced to actually wait in line like the rest of us peons. Anyway I did see some great bands like ZEKE and THE FUMES who both played at Emo's one night, by far blowing away Jane Wiedlen's new little pop dealie. Word to the wise: I don't care who you are, or what band you used to be in, never ever, ever open your band's set with an AVENGERS cover. You shall be doomed from the get go. I have spoken. The best shows by far, were the local shows - which is what I had been told to expect anyway. One of the most fun was the so-called EmpTy Showcase which featured THE COMMIES, BULLIMICS, LOS TIGRES GUAPOS, CHUMPS, RECLUSIVES and MOTARDS. Also the quality of out-of-town bans who have come through has been great. A couple of weeks ago THE ONYAS from Australia, blasted through a great show of drunken punk rock mania and gratuitous nudity along with local faves the LORD HIGH FIXERS. The singer of THE ONYAS looks like a cross between Shawn Cassidy and some early 80's B-movie surf teen heart throb. The guy came out on stage wearing black and white pony hair pants, white pointy toed, cockroach stomper cowboys boots, and a t-shirt which had a mish mash of Hitler and pot leaf imagery. But soon off it all came, underpants bouncing off people's drinks and shoes ending in a rather unimpressive show of cold weather ummm I guess "shrinkage" was the word I heard most bandied about. They rocked... A couple of weekend's ago had over Spain's PLEASURE FUCKERS and NASHVILLE PUSSY - whose records I really like and was all psyched about seeing. Talk about your rock'n'roll performance two scantily clad Valkyeries one of whom blows fire. God damn... it was something of a hazy evening and while I recall the PLEASURE FUCKERS being good what I really remember is their rather large singer yelling out "*Motherfucker!!!!!*" over and over again....Week before last brought a lethal combination of two shows within one block of another with one of the locales featuring dollar pints. A bad idea in Austin.... The Blue Flamingo had MIKE AND THE MOLESTERS, LIZARDS, and AUTOMATICS while three doors down were the PEECHEES, DRAGS and cheap booze. A fun night which seemed to end in numerous folks calling in sick the to work the following day.

It hasn't failed to amaze me what a boatload of great bands exist here, and therefore I thought I'd take the time to mention some of them and some of the neat new records which are floating around. THE RECLUSIVES are great, fast, punk'n'roll with a new 7" out on EmpTy rec's as well as one from last year on Turkey Baster rec's out of - I believe, Dallas. THE PHANTOM CREEPS unfortunately played their last - but incredible set the other week with their bass player moving back home to finish becoming edumacated. However they have a recent release of their GUN CLUB influenced swamp-a-billy out on Monkey Boy recs. Previously mentioned LORD HIGH FIXERS have two newish singles out - one a split with Japan's 20/20 on a Japanese label called Percepto. Additionally is a new single on local label No Lie. The amazing propaganda machine known as THE COLLEGIANS - made up of one ex-PARANOID - who also is the editor of a vitriolic little zine called "Apathy Trend" which is guaranteed to make you laugh mirthlessly before heading out for a night of mass murder. A DISTRACTOR and El Flojo - editor of the rather interesting "Apathy Drugs and Driving" empire. I haven't seen them yet but I'm told (well by them anyway) that they're quite good. Speaking of THE PARANOIDS, they have a swell new 7" out on Rise records, which I'm told is their final recordings with their original line-up; a definite "*find this record*", record. Little Deputy Rec's recently put out a neat comp with THE MOTARDS, WORM DIRT, CRYIN' OUT

LOUDS, and RECLUSIVES. Lastly one of my fave local bands LOS TIGRES GUAPOS put out a faboo 7" on Mortville which garnered rave reviews in this here mag. I think they're sound is this cool amalgamation of straight punk, some of the early Fast Product stuff and a hint of N.O.U rolled into a very diminutive package. Shortest damned band I've ever seen. Tentatively due out on Mortville is a split between Japan's AREA 51 and TEEN COOL a bunch a snot nosed teens from Houston who I caught a couple minutes of last weekend and they rock like crazy.

There's just tons of stuff I'm not mentioning either because I don't know about it, or it's not my as they say "cup of tea". Loads of great CW and rockabilly stuff - plus whatever goes on in the all-ages hardcore scene. Anyway if you're interested in finding addresses for any of these zines, records or whatever, check the last few issues of "MRR" or e-mail me at alltherage@mail.utexas.edu. All in all Austin seems pretty cool thus far: good record stores, the occasional demolition derby, some damned fine Vietnamese cuisine to be had for a mere pittance. I can also see how the so-called slacker lifestyle could put a stranglehold around you since I seem to enjoy nothing more than sitting out on my back step in the sun watching the cats attack things and being sooooo relaxed it's obscene. I mean what could be better then spending a Sunday afternoon floating around in a beautiful lake. drinking beer, jumping off cliffs, and searching for Willie Nelson's house in hopes that he'll let you come in to watch *The Simpsons* ?

Rock on.....

The well-worn, tarnished expression 'angry young man' was carelessly misused and over-used by my mother shortly after my brothers and I metamorphosized into raucous punks frequently engaging in drunken debacles and riotous melees. She might find us, fourteen-year-old rebels devoid of thought, slumped over on the living room couch bruised and bloody or drunk or stoned. She'd call us, among other slanderous monikers and epithets, 'angry young men.' That expression, however, was conceived by and for a small group of relatively unrelated writers living in England during the fifties~ Britain's response to America's west coast poets and Beat writers,: the Kitchen Sink Writers.

Postwar, Socialist Britain's 'working-class' authors of the fifties, tagged by both academia and the media with the irreverent label of 'Angry Young Men,' revitalized English literature at a time when scholars, and the public at large, seemed to be searching for a break with the exhaustive experimental tendentiousness of Modernist authors like James Joyce (Mr. Tabb's unwitting mentor) and E. E. Cummings.

Kingsley Amis's *Lucky Jim*, John Wain's *Hurry on Down*, and John Osborne's *Look Back in Anger* were three major works within a surprisingly limited pool of fiction that was received cum laude by English journalists and literati alike as the new fiction of the 1950's. The work~usually associated with the emergence of the 'Angry Young Men'(AYM) is Osborne's *Look Back in Anger*, though, as one scholar has pointed out, Colin Wilson's novel *The Outsider*, published in May of 1956, was the first to enjoy the wealth of media attention handed to the AYM throughout the fifties. Nevertheless, Osborne's play, also credited for revitalizing English theatre, was responsible for the moniker coopted by the critics and slapped on a loose knit, largely unassociated group of writers.

Most striking about the AYM club that was assembled by critics and later journalists, however, is the little media attention given to the early works of Alan Sillitoe. With no schooling after the age of fourteen, and few ties to the world of academia, as well as being a teenage teddy boy and later an outspoken anarchist firebrand, Sillitoe's early works encompassed the social realism, social protest, and explosive anger that critics and journalists were desperately seeking in order to legitimize the genre of literature they had created. Though, it was only in retrospect that Sillitoe was added to the AYM, despite the firm root Sillitoe's work had in England's postwar working-class.

Before discussing Alan Sillitoe's working class background, his anarchist convictions, the accuracy of his disquieted fiction and characters, and the shockingly minimal attention with which his first two published works were received, its necessary to discuss the vogue English literary movement of the fifties.

Essentially, the literature of 1950's England can be separated into two groupings: the Movement (pre-1956); and the 'Angry Young Man' club. As a result of English literature being governed by chronological and generational divisions (eg., Romanticism, Provincialism, and Modernism respectively), scholars and critics throughout England were dismayed with the prospect of having no cohesive literary theme or association of authors defining and identifying the literature of the fifties. Although the 1940's were dominated by Dylan Thomas and the Neo-Romanticists, literature had taken some serious blows by 1950 and left a great deal, particularly a literary revival, to be desired.

In addition to a dearth of outstanding writers, two of the most prominent literary magazines giving a platform to new writers, *Horizons* and *Penguin New Writing*, closed shop in 1950. The paper shortages throughout England, a consequence of the war, forced three other magazines out of existence as well. Finally in August of 1950 the *Times Literary Supplement* ran a series of articles on contemporary literature, all of which came to the conclusion that the forties were a 'fallow creative period.' Scholars looked to the fifties, then, to rescue English literature from the doldrums.

By 1954, through a polemical discourse between scholars over the value of Modernist experimentation, a 'new' literature was embraced by the academy in England. The fifties authors leading the revival were later grouped under the title the 'Movement' as the result of a literary leader in the October edition of the *Spectator*. The literature of the Movement, most notably *Lucky Jim* and Hurry on Down, was largely anti-Modernist, embracing a realist style, Provincialism, and focusing on lower class characters and settings. For example, Joe Lampton, John Braine's protagonist in *Room at the Top* is a lower middle-class university student embittered by the patronage and opportunism inherent in a dog-eat-dog white-collar world.

It is necessary to note, though, that the vast majority of heroes produced by fifties Movement writers were not working-class, but at the bottom of the white-collar pecking order, most often red-brick (Britain's academic equivalent to government subsidized state colleges) students as opposed to Oxford students. Indeed, Osborne's hero, Jim Porter, as well as Amis's Jim exemplify such discontented lower middle-class youth, not working class flame-throwers.

Authors within the Movement were linked, for the most part, through John Wain's BBC radio show *First Reading*, making the Movement somewhat of a literary group, though there was no specific issue, literary style, nor school of thought that bound these authors to one another. Nevertheless, through combining the new literature of a handful of mediocre poets and Wain, Braine, and Amis, English scholars created a satisfy-

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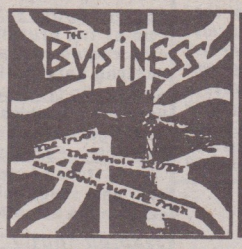

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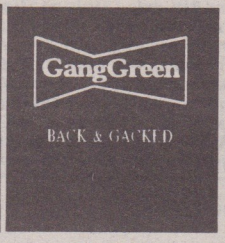

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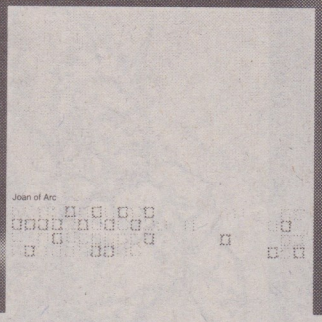

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THE STORY....

Don't write Clean Plate this summer!

Ok, well, you can, but I'm gonna be on the run until September so don't expect a wonderful speedy reply. However, you can catch me on tour with Spazz from Texas to Madison (June 9th-July 13th) and after that I'll be in Madison. My mail will be forwarded, but just calm down and order the records from Passive Fist and leave me alone for now... My address WILL NOT change though. Please continue to use the address in the logo to write me, ok? If you for some reason think you need to reach me call (617) 646-1716 and leave a message. R'ight? Rock on and look out for this shit that may (or may not) be out over the summer!

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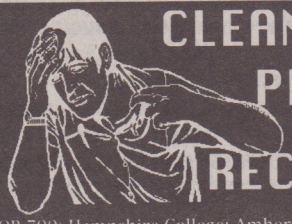

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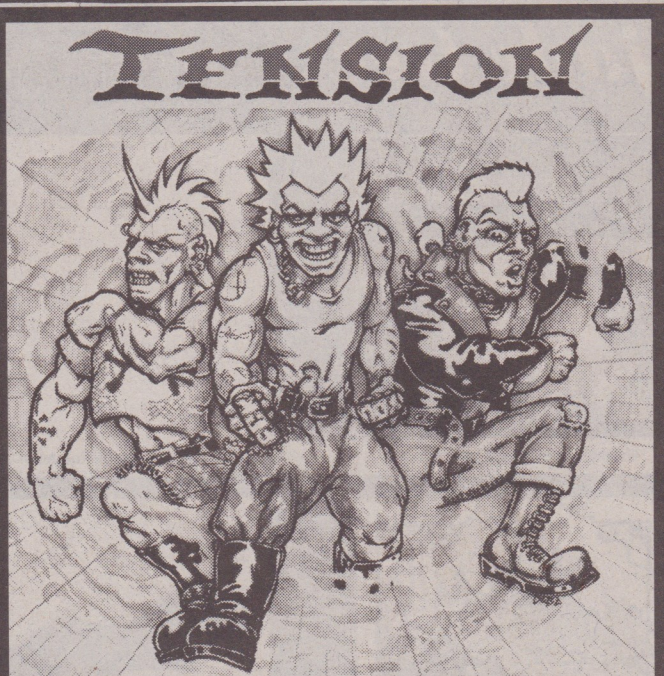

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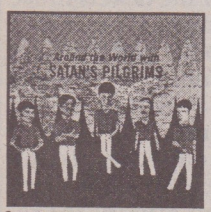

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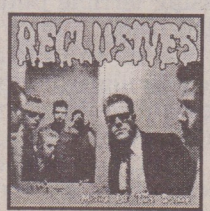

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ing literary revival beneath a vague title with enough elasticity to encompass any anti-Modernist author the fifties produced.

When John Osborne's *Look Back in Anger* caught the eye of the critics in 1956, though, a much more sensational opportunity was seized. During an interview on BBC's *Panorama* the interviewer asked John Osborne and another author, George Scott, to comment on England's postwar Welfare State Osborne stated: "You see, if one recognizes problems and one states them, immediately people say—oh this is an angry young man." Thus, the scholars were virtually handed a sensational title for the literature of postwar England.

The AYM club culminated and found its collective voice in the 1957 publication of *Declaration*, an anthology of essays. Although a number of the authors contributing to *Declaration* used the anthology as a platform for attacking the literary convictions and styles of one another, the critics instantly seized the opportunity to use the anthology as a means of unifying and defining a literary genre rooted in social protest and anger. However, the literature produced throughout the fifties left most pondering exactly what the AYM were angry at, or exactly what their anger was a manifestation of. A few reasons for the anger of the new writers was put forth, such as class conflict, or the Suez Crisis in 1956 forcing the resignation of Prime Minister Anthony Eden, or the development of a nuclear arsenal in England, resulting in the formation of the Coalition for Nuclear Disarmament (CND). The reality, though, was that none of the AYM were united in protest on any particular issue, and, to be sure none were involved in the CND. Perhaps John Osborne's anti-monarchist view, voiced in his essay in *Declaration*, was the only link with social protest validating the notion of the AYM as a tight-knit group of writers resisting the Welfare State through literature.

After *Declaration*, the collective voice of the AYM, was 'rubbished' by the critics in 1957 due to its lack of a coherent theme uniting the AYM, especially after the academy greatly anticipated the publishing of such an anthology as a means of validating their claims, the period of the angry literary group came to a grinding halt. The following year Alan Sillitoe published his first novel, *Saturday Night, Sunday Morning*. The novel was received by academia and the media with little welcome, much the same way Sillitoe's second published work, *The Loneliness of the Long Distance Runner*, was received a year later.

Aside from arriving on the scene a year too late, literary historian Harry Ritchie argues that Sillitoe's unenthusiastic media reception confirms that the critics were significantly misguided in their efforts to establish a group of writers under the title AYM. The emergence of a genuinely angry working-class author disenchanted with the Welfare State should have been embraced by the critics. Sillitoe's quiet reception, however, only indicates that scholars and critics alike had virtually no idea what they were searching for in the creation of the AYM as an anti-Modernist group united in social protest. Sillitoe's early works are both realist in style and. anarchistic in content. Indeed, the hero in Sillitoe's first novel, Arthur Seaton, is a machine lathe operator often found day-dreaming of government officials being picked off, one at a time, by machine-gun fire.

Ritchie also suggests that the contrasting receptions between Amis's *Lucky Jim* and Sillitoe's first novel indicate that the critics had reservations about extending literature's social range too far from the upper middle-class, the class that most literati belonged to. This can be seen in Jimmy Porter, who in Osborne's first play, is at first embittered by the struggle to climb the corporate ladder as a red-brick university graduate, though he eventually does reach success.

All of Sillitoe's characters, on the other hand, especially Seaton and Smith, remain stuck in their social class, or more accurately, social caste. Thus, the tendency of scholars not from familiar territory is another reason Sillitoe was received with little enthusiasm. Nevertheless, it is Sillitoe's fiction which has most accurately depicted the anger and despair of working class life in 1950's Nottingham, England.

Next month's column will continue this discussion of the Kitchen Sink writers and their unrecognized validator, Allan Sillitoe. Although the counter-culture of the sixties has firmly sunken its teeth into the burlap of Western culture at large, writers, artists, and the music-makers of the forties and fifties are unequivocally responsible for brushing and sharpening those fierce boar's teeth that punks and other laudable riff raff thrive off of. Sillitoe's tough-as-nails teddy-boy characters and anarchist themes are prominent in his early fiction and will be discussed thoroughly, properly, next month for the benefit of upstarts uninterested in generational and subcultural boundaries.

NOTES

1. Rich Stremme, dear compatriot and bandmate, has established a small press. The first two publications—Dog City, a filthy but eloquent collection of Stremme's poems, and *Skeleton Key to Maximus*, a guide written by Stremme for Olson's *Maximus* poems—are available from Dog City Press, @ 1005 Foster Ave. , Brooklyn, NY 11230.

2 Anyone interested in foreign hardcore should write Dave Pinto, dear friend and despairmate, for Serbia's Democratizacija Palice's "United Nations" EP. It is both Pinto's first Mustaphmomd Records 7" and the Eastern European band's first release. Write: P.O. Box 1516, Montague, N.J. 07827.

3 I'm a self-serving prick. A number of month's ago I pulled my address from the column due to nothing more than sheer' lethargy. Folks wrote me largely for sources on topics touched on in the column. I began to evolve into a featherless bibliographabiped, an ugly and antiquated card catalogue. But if sources are needed by the limited number of readers this column presumably has, or for any other reason, write me @: PO Box 1223 Montague NJ 07827.

4 A few friends and I are struggling to establish a quality small press. If there're any readers out there who bang around (seriously, mind you) with fiction, essays, poetry (not shit) or autobiographical works, send submissions to Penny Dreadful Press at above address for inclusion in an anticipated anthology of work ranging from peculiar quotes and expression to lyrics to poems and prose by writers, workers, winos, punks and drunks.

I never answer my phone during the day. That just happens to be when most labels and publicists call to ask for advertising info or offer me tickets to see some shitty band or inquire if I received and actually listened to the batch of CDs they sent. But that's not why I don't answer my phone. I'm always afraid it's my boss on the other end.

On this particular day I checked my machine and someone from a Southern California label with an affinity for releasing terrible punk rock called about advertising.

"I'm calling about advertising. We're willing to buy a full page ad, but we want you to interview this band that's on our label."

The guy was lucky I wasn't home because I would have told him to fuck

off. I don't care about his cash and in no way does money dictate the content of my zine. I don't need his ads and I definitely don't want his shitty bands in my zine. Not only that, but I sold every single CD he's sent for review and gave away the 7" records because I couldn't stand to listen to his awful bands.

But how many zines, especially new zines with less experience handling publicists, would be dazzled by the offer of trading an interview for cash? I'm sure there are plenty. Sometimes it's not even that blatant. What usually happens is a label calls up looking to place an ad, then asks if you might be interested in interviewing the band being advertised. Maybe the zine editor actually likes the band, but wouldn't have bothered to try to interview the band had the label never called. But if you count the number of ads, the bands interviewed and the records reviewed, it pretty obvious that one hand was washing the other.

(To go off on a tangent here. One way that music zines have changed over the past five years is most interviews that appeared in zines before 1992 were done in person either before or after a show rather than interviewing by phone. And labels hardly ever called zines and put the bite on the publisher for interviews. Hell, some labels will even pay for the phone call to interview their bands. Also, there were more interviews in small town zines with local nobody bands as a way to help support their scene. Now I see the same bands being interviewed over and over again. This is just an observation on the way things have changed, for better or worse, over the last five years.)

But don't think that I dislike publicists and advertisers. Publicists are helpful with setting up interviews, getting free tickets to shows, and flowing those CDs that all of us sell.

Advertising can actually be a good thing and work as a form of communication when done right. **MRR** is a perfect example. It comes out on time and readers are able to see what bands are on tour and what the new records are available in a timely manner. At the same time, **MRR** is the anomaly. They don't solicit ads from labels or bands. And unlike most smaller zines, and mine is included, the same person that cashes the checks isn't writing all the music review and interviewing all of the bands. Also, unlike most zines, **MRR** has a backlog of advertisers and is strong enough financially to turn away advertisers.

But what about the rest of us? I'm going to offer some suggestions and guidelines when it comes to accepting ads for your zine.

Always separate advertising from content: If a label calls and wants to buy and ad, then begins asking if their releases are going to be reviewed and if those releases are going to receive favorable reviews, cut the phone call short. A simple yes or no will do. I get phone calls all the time and my standard answer is "yes I received the package and it's in the review box. I have no idea what is going to be reviewed until I start putting together the issue." I'm polite but firm, and it works every time.

The advertiser is paying for the space to announce whatever they are trying to sell. They should have absolutely no say in the content. A polite way to brush them off is to simply say that you haven't listened to their release and you haven't decided what will be reviewed in your upcoming issue.

On a side note, when it comes to interviewing bands, interview only those bands you want to talk to. Just because someone bought an ad, you are under no obligation to interview any band on their label that they solicit to you. The "Don't call me, I'll call you" motto works great in these situations.

Keep in mind that it is in the labels best interest to try to coerce you into interviewing their bands. This is where advertising gets evil. Rise above. If they sound disappointed that you won't review their stuff, tell them to fuck off and take their money elsewhere. It's that simple.

Finding people to buy ads isn't that hard nowadays. Everyone knows Epitaph Records will buy ads from anyone with an ad rate card. There are so many medium sized labels out there, a lot are looking for zines in smaller areas to advertise their bands. But how do you get them to actually hand over the cash? First off, you need to come up with advertising rates. The equation I used to determine how much to charge was the cost of my zine + what are other people with better zines charging (in other words, why would someone want to buy an ad from me for $30 when they could spend the same amount in **Flipside** and reach more people?) + how many copies I print + how much would I personally spend if someone was doing an identical zine and I was interested in advertising. Pretty complicated, right? The rates I came up with are $30 for a quarter page, $40 for a half and $60 for a full page. I actually instituted a sliding scale so larger independents pay double and major labels and their affiliates pay triple (I do accept a small amount of major label ads, but I'm really picky about what bands I'll let buy ads). I raised the rates for larger labels because I didn't think it was fair that a kid folding sleeves in his bedroom had to pay the same rates as Epitaph, Lookout and Headhunter.

The labels will also want to know how many copies you print, how and where you distribute and how often you publish. I know people often inflate their press runs to impress the labels and think they're reaching more people for less money. It's common practice in mainstream publishing. I really believe your better off being honest. It's not going to make much difference if you print 1000 copies versus 2500, and the label will know you're lying if you say you print more than 5000 and they've never heard of your zine.

After you come up with your ad rates, look at other zines and see what labels are buying ads. For example, Too Many Records only buys an occasional ad in **No Idea** and a couple of others, so leave David alone, but Hopeless Records and Liquid Meat buy a ton of ads, so send a few issues of your zine to them and see if they respond. Remember, labels are flooded by zines asking for money, so if they don't respond, don't take it personally. If they like your zine and feel your rates are fair, they'll probably get in touch.

But this leads to a different problem. Have you notice that most punk zines that focus on music seem to have the same ads as every other zine? Yeah, everyone's zines are starting to look the same. With my next issue, I'm making a conscious effort to limit the number of music ads. I'm hoping the increased ad rates will do that without having to turn anyone away. Instead I'm trying to get a few more local business interested in my zine, not for the money, but to try to make my zine more a part of my community. Yeah, high hopes, I know, but I'm hoping to do more bartering rather than exchanging cash. I've been trading ad space for offset printing and bulk mail for years, and now I'm hoping a couple restaurants I frequent would be willing to trade food for ads. Now if I could only get the liquor stores to trade beer for ads, I'd be in heaven.

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As for zines I've received lately, The **Universe of Truancy** proves that there are people out there that can take the mundane and make it completely interesting. Susan lives in Anchorage, Alaska and attends most of the city's city council meeting where she takes notes on whatever is interesting. What she ends up with is insightful observations with specific examples of the way local governments blatantly ignore the needs of their citizens in exchange for furthering business in their communities. No big surprise, but most city politics are ignored except when issues draw large amounts

of attention from the public and/or media, but if more people saw what continually happens at city hall, they might begin to pay more attention to local politics.

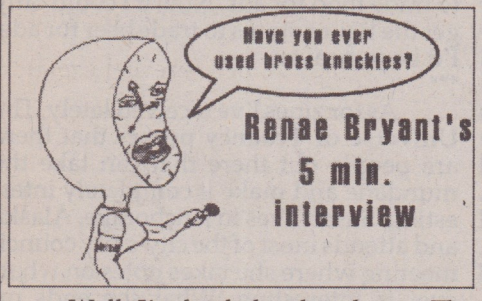
For example, Anchorage's mayor wanted to hire his friend as a lobbyist for the city when the city assembly members were satisfied with the people who held the position. It was common knowledge that the person the major was recommending pleaded no contest to charges of illegally campaigning for the major in 1994. The council took a vote, and the mayor lost. He immediately called a closed door meeting and when the city council returned, they voted again and the majors criminal friend was now the city lobbyist. It would be hard to not to be more publicly corrupt.

Send $3 to Universe of Truancy, PO Box 243961, Anchorage, AK 99524.

Extra announcements: I'm looking clips about Satanism, Christians gone bad, devil worshiping, etc. from your local newspapers. Please include the date the story appeared and the name of the newspaper it appeared in. People in the San Luis Obispo area, please send any clippings regarding the case of the three dirtbag metalheads that sacrificed a fifteen-year-old girl last summer so Satan would make their death metal band more popular.

My bedroom is filled with boxes of zines that I've collected and I'm running out of room. If you send a large, self-address envelope with $3 in stamps, I'll stuff the envelope with zines I have lying around. Three dollars in stamps gets you two pounds of reading, and possibly listening, material. Do not send cash! I will spend cash on food or beer. If I actually run out of stuff to send out, I'll return your stamps.

You can reach me at PO Box 15237, San Diego, CA 92175 or email at <harmon1@mail.sdsu.edu>.



Well, I'm back, but barely so. The following 5 minute interview was supposed to be with a dairy slaughter house worker. I had the perfect "in" since my father is an almost retired supervisor of the dairy inspectors of the state of California. When I first mentioned my interest he was pleased as pie to set it up. As soon as he discovered that I wanted interview he silently backed out. The deadline for the column was approaching and my father was back peddling on his past affirmation. I would no longer have access to the slaughter house compliments of him. So being that I was robbed of my contact I could not pull off entry and interview in five days. (I have not abandoned my desire for the five minute slaughter house interview. I will have my interview. Where there's a will, there's a way.) The interview that follows is at least in the same genre... that is death. This month's five minute interview is with Riverside's City's Deputy Supervising Coroner, Jose R. Soto. I thought it appropriate that in this wedding month of June, when many people are stepping one foot into the grave, I interview someone who might be dealing with them a little later when times aren't so happy. (Mr. Soto's replies will be noted by "J. S.").

MRR: How long have you been a supervising deputy coroner?

J.S.: I have been a supervising deputy coroner for about three years and I've been with the coroner's office for a total of seven years.

MRR: What motivated you to do this type of work? J.S: I was vice president of this corporation and I have a degree in criminology so I applied, I was very interested in getting in the trenches and the investigation aspect of death.

MRR: What would you say is the most bizarre or grotesque element of your job?

J.S: When I first got this job I had to investigate a body found inside of a United Vans' tractor/trailer that had been there for a week. It had total maggot infestation. The eyes, nose, mouth were all gone. This gentleman weighed about 300 lbs. and we had to remove him from the tractor/trailer.

MRR: What is your role in a case like that?

J.S.: We work hand in hand with law enforcement. Although we are peace officers, we are independent of their investigation. Yes, we do investigate the crime scene. Yes, we do investigate the circumstances to determine whether a death is a homicide or a suicide, or a car accident. Whether it was a death that resulted in a car accident or a car accident that resulted in a death.

MRR: What is a typical day like for you?

J.S.: A typical day for me is I come in and review the cases that the deputies have been working on. I answer complaints from loved ones, relatives, to handling death certificates, and investigating causes of death. I answer their questions because the deputies are busy. I work the mid-day to night shift. So I am involved with the night activities.

MRR: What specifically did you do today?

J.S.: I came in and I'm working a case of a possible accidental death of a gentleman who the doctor signed a death certificate stating that the man had died of cement exposure. Well, I have to go there and determine the cause of death, because he said, "cement exposure." I contacted him. He indicated that he had not done a biopsy. Well, then how did he know it was cement exposure, when he didn't do a biopsy? I have to investigate the case from this point on, do the autopsy and determine if it was relative to the cement exposure. I'm also working on another case that is a year old. We're exhuming and also looking at possibilities of it also being an accidental case.

MRR: Have you ever had to investigate the death of someone that you know?

J.S.: I've lived in San Bernardino and Rialto so I have not had to deal with that. Recently though, I did have to handle a death around one of our deputies because one of his children died.

MRR: Do you consider your job satisfying?

J.S.: It is very satisfying. Number one, it's never boring, it's always intriguing. There is always something new. I think the most important aspect is the satisfaction I get in being able to help the families during the most traumatic event of their lives, that is the loss of a loved one. There is nothing more in this world that can take something away than death. I am able to help them by restructuring their lives, guiding them in the right path, as far as the mortuary they need to choose, as far as the necessary paper work that needs to be done, including death certificate and getting the body to them in time, informing them of the fact that we may or may not have to do an autopsy, helping them with that fact because a lot of families do not want an autopsy done on their loved ones. It's very satisfying, for me, knowing that I am able to help someone and guide them.

MRR: Is the job dangerous in any way?

J.S.: It is dangerous in that you are a peace officer and you may be at a crime scene where a perpetrator is still at large. You deal with blood born pathogens. There is AIDS and Tuberculosis, no one knows you have it until they open you up. So it can be very dangerous. I have had a situation where we had to inform a loved one of a death and the loved one was on the 10 Most Wanted criminal list. We've had people that tend to, with the pain and shock, not accept the death and they hit you, they push you, they punch you and it's all because they are in shock. Of course, being that we are peace officers

we have the powers of arrest.
MRR: Were you trained as a peace officer in how to deal with people in shock or has it just been learned with time?
J.S.: It definitely comes with time. Sometimes it's not easy to handle. It's not easy to handle the death of babies. I've had to handle five babies' deaths in one day. We need to talk among ourselves, because a lot of times we say the "outsiders" don't understand. Most anyone can't do this job even though they think they can.
MRR: Do you feel the job affects your psyche at all and how you view the world?J.S. The thing about this job is it is not a "one hat" job. We have to wear different hats. We have to wear the law enforcement hat, we have to be very cautious about everything. You wear the psychologist hat. You have to be able to talk with people, to reason with them, you have to be able to understand their points of view in their time of need. You wear the clergy hat. You have those that say, "oh the lord took my son," or "my daughter's with the lord now". You have to follow their lead and work in that direction. You have to wait for that, to know what hat to put on. The good thing about it is that you don't lose your sensitivity, you don't lose your caring.
MRR: How has this job affected any religious viewpoints that you have or had?
J.S.: I really question the aspect of death. I was raised a catholic. I strayed away from that religion because I didn't believe in the absolute power of the pope to make every decision for everyone else's life. You can live with death as being a person's turn to die until you see a baby die. Then it changes. Why would god take this baby. Why wouldn't he take someone's life who has been able to live. That leaves a lot of questions unanswered. My point about religion, I'm not a agnostic, but I believe there's a higher being. I believe that you don't have to go to church or any place to pray. I can pray no matter where I'm at. The job does harden you. Dealing with death on an every day basis is not normal for anyone.
MRR: Do you have a family?
J.S.: Yes, I'm divorced. My sixteen year old son lives with me and I have a girlfriend now, she has children.
MRR: Do you think that your job is uniquely difficult in regards to having a family and being in this type of environment?
J.S. Yes it is unique. A lot of our deputies unfortunately get divorced and yes we have a lot of problems at home because of the structure. We work 24-7. Death has no time to stop. The county is so understaffed right now. We don't have the deputies. We have a total of 10 deputies to cover the whole west side of the county. It makes it very difficult for us. You wind up having 600 to 700 cases a year, dealing with death on an everyday basis it's bound to take away. Even now, in my home structure, it's very difficult because my girlfriend does not understand the type of job that I do.
MRR: When you were a child did you have any idea that you would be doing what you do today?
J.S: No, I was going to be a history teacher at NYU, that's where I went. I've walked many paths in my life. I was in the military. I am a Vietnam vet. I've done a lot of stuff in 20 years. Never in my wildest dreams did I ever think I would work for the coroners office.

Well, that is this month's over 5 min. interview. Typing courtesy of Lisa Mattern, owner of X-Records, Norco's local independent/punk record store at 2484 Hamner Ave, Norco, CA 91760, (909) 270-0999. I can't close this column without responding to the recent death of El Duce, of the Mentors. I am no fan of "comedic rape rock" by any means, but I have to hand it to the Duce for taking a swig from a 40 oz and stepping in front of moving train. Instead of dying a long agonizing death from alcoholism, he just decided to end his suffering early. The only memories I have of El Duce is of him calling me the "viking princess" and calling the dungeon that I worked at annoying all the dominatrixes. I made it a point to boycott the mentors but I unfortunately wasn't able to keep from seeing that awful gut of his. He always reminded me of some kind of Santa Claus gone bad. Oh, well, the beer companies will be mourning his death for years to come. Cheers to El Duce. You can reach me at PO Box 251, Norco CA 91760-0251.

The age of Gods is now officially over. The age of mere mortals is upon us. El Duce of the Mentors (and the pre-Screamers DuPlenty Bros. Seattle band, the Tupperwares for the benefit off all you trivia geeks) is (apparently) dead, having been hit by a train.

Given the degenerate, reprobate code by which he felt bound, as EL DUCE, to abide (and did he ever), it's hardly surprising that there have been numerous occasions that rumors of his demise have flown fast and heavy (after the last rumor, he proudly;y announced that he was not only alive, but proudly claimed to have broken the blood alcohol record at Mt. Sinai Hospital). If this turns out to be another series of false reports, I will gladly stand corrected.

The Mentors were sick, gross, disgusting, etc. complain the naysayers. Yes, but they were goddamned entertaining, something all too rare in this shithole of a world. Sometimes they were considerably more entertaining than at other times, to be sure. But what a great band they were!

And what an inspiring band! Persevering through so many years when their brand of in your face uber-protometal was absolutely out, and still managing to not cash in on the big metal boom of the Eighties; happy to be playing for whatever diehard believers happened to somehow find out that they were playing at some unpromoted dive.

And to be hated from so many sides! Not only did Tipper Gore's PMRC goons hold them up as the ultimate bogeymen of American culture, but humorless record store clerks who thought Limey industrial albums with bad cartoons "illustrating" De Sade's "120 Days of Sodom" were cool couldn't stand the Mentors either. Anyone who couldn't appreciate a truly Sadean sensibility such as that possessed by El (as he succinctly stated, "I get off on your misfortune") expressed through slapstick sleaze, was bound to despise them. And rightfully so, for El Duce came not as a peacemaker, but with a sword as a merrymaker; eat your heart out, Falstaff.

Of all the fond memories I have of El, one that never fails to bring a smile to my face is his first appearance on the "Hot Seat" television show.

"What does your mother think about what you're doing?" demanded the buffoonish host.

"She thinks I'm a doctor in Argentina."

Good night to El wherever he might be.

TEENAGE Suicide

WITH NICK FITT

In reaction to my shocking revelation in these here pages a mere two months ago I have gotten a slew of mail.

A great deal of it has in one way or another inquired or confronted me on my "Leninist" politics. In this column I will collectively answer the questions posed to me in my mail.

What do I mean by Leninist/Communist? Basically, I stand by the doctrines of Marx and Lenin where they were correct- like any person they made some mistakes. Marx thought Communism might be voted into place in America. This is obviously not the case because it accepts the state as neutral. I hold up the October Revolution as a way forward for all of humanity.

Now for all of you middle-class, pacifist liberals posing as revolutionaries this means some things that you won't like. It means that I support the crushing of the anti-Semitic, pro-capitalist uprising in Kronstadt. It also means that I support the suppression of the libertarian (not anarchist- how they got be known as that is beyond me) counter-revolutionary forces in the Ukraine. You folks like to ignore class questions- the defense of a socialist workers state requires some violence. To reject revolution as violent is to say that there is no way forward.

I defend the Soviet Union up to 1928. Lots of "Marxists" when talking about the Soviet Union get things back asswards. They are fond of saying that Marx saw class society as a result of states. They are wrong. Marx saw the state as a product of irreconcilable class conflict. States came from class society, not vice-versa.

There is no question about this- the Soviet Union was ultra-democratic. A key figure that is often brought up is the classic 25% number. The fact that the Bolsheviks only received 25% of the seats in the national Duma (Congress). To this question I reply; who voted? The property requirements were such that most people did not even participate in the election. Furthermore, are you trying to tell me that revolutionary consciousness can at all be indicated by a capitalist election? Of course not. In our country most people don't even vote, and those who do do so every four years. People's minds can change drastically in a month, forget about four years.

Soviet democracy was true democracy. I highly suggest that everyone out there read *Ten Days That Shook The World* by John Reed and "In Defence of October" by John Rees to get a sense of the real nature of the October Revolution. Lenin didn't lead to Stalin- famine, destruction of an industrial base, and the stifling of party democracy by the Right-Center alliance led to Stalin.

I believe in the Leninist theory of imperialism and the self-determination of nations. A Palestinian government would most likely be an incredibly fucked-up, backwards dictatorship. I don't think that matters one bit when considering self-determination of nations. The key question here is not- "will I like the government that this nation will set up?", but rather "does every people have a right to determine what kind of state it will have, whether I like it or not."

A frequent question I encountered is "What does a communist need with a car?" Pretty much the same thing anyone else needs with a car. I live in the same capitalist world as everyone else. Go ahead and ignore the world you live in all you like- it won't change it one bit.

The boldest assertation relates to the car and other things about me- things I wish I'd bought, the fact that I have a computer and the fact that I get paid a tiny amount to do this column every year. I was accused of being a capitalist!

Perhaps it is time that we lay down a definition of capitalist. A capitalist is not a person who lives their life normally, and works to survive. A capitalist is someone who lives by extracting surplus value from wage labor. Simply put it is a person that lives on profit and volunteer work gained from having other people do things. I don't believe that is anything I've ever done.

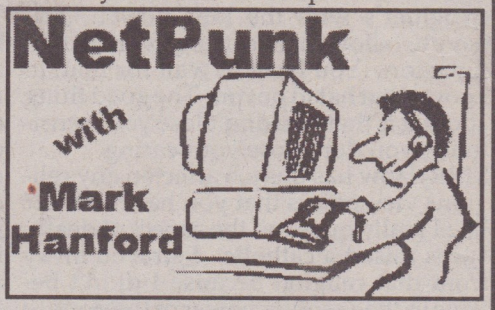
Furthermore, I do not oppress anyone. There is a myth that is gaining popularity in the punk world as well as mainstream America. People are starting to believe that we are responsible for the oppression of third world workers. Wouldn't Mao be proud?

The fact that third world workers work in such shitty conditions is not due to the fact that American workers have a high living standard- this assumes the myth of scarcity that the capitalist class likes to spread. There is more than enough produced in the world today to meet the needs of all mankind. The oppression of third world workers comes exclusively from the Imperialist western capitalist class. I gain absolutely nothing from the oppression of third world workers. Maoists think that we have somehow been "bought off" or had our standard of living "subsidized." The fact is that the system could run just fine without a third world. The capitalist class prefers a third world labor force because it is cheaper, but it can drive us to work simply by pointing to the unemployed- what Marx called the "lumpen proletariat."

So what do you think? I would be happy to answer more questions in the pages of this column if I think that I could fill a column with them. It's important that I write about these things to dispel the myths that we are taught by parents, teachers and other MRR columnists who just don't get it.

ENDNOTES

1. Still looking for the kids who sent me the spleen so I can send them their prize.
2. Patches are running out. Send me the fifty cents and a stamp or an SASE if you already sent me one and didn't get one. Be honest. IT'S OK NOT TO BE A DICK!
3. I want to visit the University of Southern California this summer. If anyone can put me up for a short time and show me around I would appreciate it.
4. My address for sending demos, black metal records, money, letters, nudie pics of your little sister and spleens to is: 404A South Main St. Attleboro, MA 02703.
5. If anyone knows where the fuck these people are please let me know; Christine Nabhani, Jessika Braunstein, the swell person from Japan who wrote me and the blaxploitation and soul music gal from Cleveland.
6. I think Snake from Voivod is playing bass for Assuck. Could be wrong...
7. Can you read this? Oops...



Hey punk! It's just about summer. So what the fuck are you sitting in front of your computer for? Go outside and get some air. Hang out with friends. Go see a show. Turn the damn machine off and leave your room. There's more to life than the internet. In fact, if this column is short, it's because I've been doing exactly that.

Since it is almost summer, and since you should be outdoors taking in some sunshine and oxygen, I decided that this month I'd provide you to links to some environmental organizations and the like. Now, I realize that wanting to improve the environment is extremely hippie in nature, but that seems to be what punk has come to in the nineties (how come is it I write shit like this every other issue or so, and nobody ever calls me on it... oh yeah... I forgot... hippie punks don't own computers and so they don't read this column). Anyway, on with the environmental homepages.

Any discussion of environmental organizations will, of course, start with Earth First!, and so that is exactly what I will do as well. Yes, they are on the web (http://www.efn.org/~efjournl/

index.html) and their site provides information on how to start an Earth First! organization, information on exactly what "direct action" means, an explanation of what the organization is about, and a whole bunch of articles about what they have done and what they are doing, in a section called the EF Journal. Definitely worth a look.

I did a search for environmental organizations and came up with this - The Amazing Environmental Organization Web Directory. This page lists thousands of resources to environmental organizations in over 100 different countries. I would have to say this is THE starting place if you are looking for any info about the environment. You'll find this page at http://webdirectory.com . They even have their own search engine where you input a subject and it will find all the info it can about that particular topic.

If you are looking for a Internet Service Provider that also give a shit about some important issues (including the environment) you should check out the Institute for Global Communications (or IGC for short). IGC is actually made up of five "online communities", which are EcoNet, PeaceNet, ConflictNet, LaborNet, and WomensNet. Each area deals with progressive news, information, features, and links to issues pertaining to that area... and they can hook you up to the net as well. You'll find IGC at http://www.igc.org/igc/index.html .

Another great site on the environment is EnviroLink. EnviroLink bills itself as "the largest online environmental information resource on the planet", and by the looks of it, they are telling the truth. More news and information than you could possibly ever read. You'll find this site at http://envirolink.org .

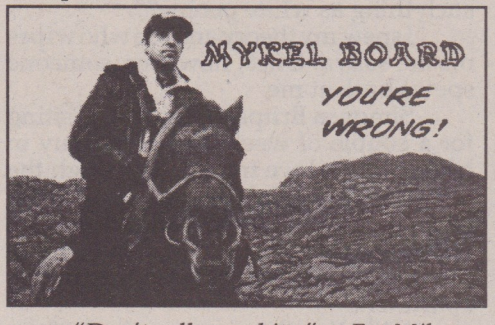
Gee, that was easy. With those few sites, you should be busy reading at least until winter. But really, break away from the 'puter for a minute and take a walk, even if it's just down to the corner store to buy some LockJaw soda and a bag of sour gummi worms. (You can see how health conscious *I* am). So, since those few sites should provide you with plenty of stuff, hows about I move on to more important matters. Of course, I'm referring to music.

Empty Records has a cool homepage with a discography of what they've released, ordering info, tour dates, and links to some of the sites maintained by bands on their label, including the fabulous Motards, Sicko, The X-Rays, Steel Wool, and more. Check them out at http://www.empty-records.com . I just wish they would have included some sound files. With some of the low-fi music that is out on empty, it would sound just as good over the net as it does over my stereo. Gotta love it.

I think I've mentioned the Nepente! Webpage before, but they have recently set up a punk web ring that starts at this site. A web ring is a relatively new concept, where sites are all linked together with the idea that once you finish at one website, you just click on a link at the bottom to go to the next one in the ring. Great idea, though it does mean that occasionally you'll end up on some pretty piss poor pages. It's often a good way to find out about pages you don't know about, however. Get started on the ring by going to http://www.algonet.se/~nepente/ring/, who knows what kinds of interesting pages you might find.

Punk rock in Fargo, North Dakota? Of course! A web page for the Fargo scene? Well, duh! This is 1997. That's right, all you have to do is point your browser to http://www.corpcomm.net/~yahtzeen/, and you to can plan a road trip to North Dakota. This page has links to Yahtzeen, Meat records, and Potent productions, and also plans to have show listings, etc. It's really cool to see what other parts of the country are up to - in fact, that's one of the coolest things about the net - the way that you can visit a scene a thousand miles from you. So, go visit Fargo right now.

Well, I think that's gonna wrap it up for this time. I'm gonna go out and goof around outside for awhile. Remember that you can find past, present, and future copies of this column at my NEW website - http://www.cruzio.com/~hanford/maximum.html . You can also e-mail me at hanford@cruzio.com. Or, feel free to write to PO Box 8059; Santa Cruz, CA 95061. Now, turn off that damn computer!



"Don't call me white." —Fat Mike

It was uglier than shorts on a feminist. The same hairy-legged argument. The one I've been having since white liberals invented "sensitive speech." This time over the internet.

"I'm not Hispanic. I'm a Latino." He types.

"What, you're Italian? That's who spoke Latin." I type back.

"No, you maricon! That's Latin, like Latin America!" He answers.

"Where do you think THAT Latin came from? The Bronx?" I answer back.

On and on the discussion goes, twisting through "Latino is for Central Americans" valleys, over "Hispanic is an imperialist word" hills, across "people have a right to choose their own names" plains.

"Wattsamatta wid choo? If people chose their own names for things, we couldn't talk. If I call it a chair and you call it a baddledooey, how are we gonna know where to sit?"

I can't believe I keep up the chase for so long. Don't I ever get tired of this? I guess not.

I explain for the zillionth time how I refuse to bend to linguistic fad. How modern terms are inaccurate. How "Negro" defines a race while "African American" tells me nothing. How "Asian" can be both the almond-eyed fragilities of China, or the hairier coffee-colored people from India. "Oriental," on the other hand, is clear.

Logic, clarity, intelligence, these have nothing to do with the language totalitarians. They want people to use *their* language. Each little group needs to feel control. Each little group invents a term and then asks the whole world to use it. And that whole whimpering world, bends to their wishes, cowering to the linguistic lash.

Well, not me, buckaroos. I'm not gonna call Eskimos "Inuits" or Negroes "African Americans." A spade's a spade in my book. (One of my life's humorous high spots was when a TV newswoman called Nelson Mandela an "African American.")

That this conversation took place during "black history month," made it all the more galling.

"How come there's no "white history month?" I ask anyone who listens.

"Every month is white history month." comes the smartass answer.

Ah, the rage rages over the internet as rage is wont to do. Without even mentioning Larry Livermore, I'm embroiled in the middle of an argument where the folks on both sides are wrong.

On one side are the mealy mouthed defenders of every language fad in every issue of *The Village Voice*. On the other side are the white racists, who shout "White Pride" as the answer to everything.

"Yo! How's it goin' Musclehead?"

"White Pride!"

"You goin' to the Madball show this weekend?"

"White Pride!"

"How come your dick's so small?"

"White..."

"Hah! Got you on that one!"

My sympathies are for equality. If you're gonna have "Black Pride," then have "White Pride" and Yellow and Red pride while you're at it. Most colleges have a Black Student Union, but try to organize a White one and see how fast *Profane Existence* organizes a riot.

Sure blacks contributed to this country. Rock'n'roll, baggy pants, backwards baseball hats, there's a lot to thank. Sure the white race is not particularly attractive, but whites have done things too. The airplane was invented by a pair of whitemen. And, amazingly enough, William Keith Kellogg, the cereal man and inventor of cornflakes, was white. So let's not discriminate. If pride is due one, it's due the other.

The fight gets hot. I can't wait to come back from teaching, turn on the computer, and start typing. Gradually, I become obsessed. I think about race, plan my answers to the hundreds of questions that come my way. I eat it, shit it and sleep it.

In fact, it's a dream that brings the revelation presented in this column.

I'm on the beach with Chrystie McNichols. I'm in a bathing suit, lying face up in the sun. Chrystie, wearing a leather harness, sits on my knees, facing me. She reaches her hand to the bathing suit waistband, and pulls it down. My little friend stands hard and proud.

"Cute," she says, smiling.

She lowers her head and mouths the little bugger.

I stretch out, enjoying it. Reaching down, I put my hand on the back of her head. Her hair feels softer than I expect. I press harder, but my fingers just go in. It's as if her head is made of wet sand. The skin crumbles away under my hands, until it's only a soft blotchy skull giving me that blowjob. Then, the skull crumbles into loose sand.

I awaken in a sweat. My limpness testifies to the horror of the dream.

The skull image sticks with me all day. I try to figure out what the dream means. Does it have anything to do with my current racial obsession? Yes! That's it! I've figured it out.

Let's look at "white" people. It's a hideous task, I know, but someone should do it. What is a white person? Negroes and orientals have black hair. What color hair does a white person have? Blond? Brown? Black? Red? Negroes have tight kinky body hair. Orientals have almost none. What kind of body hair do white people have? Furry masses? Light fuzz? None? Negroes are dark. Orientals have a tannish hue somehow called "yellow." What color are white people? White? Tan? Pink? The only really white person I've ever seen was an albino. And HE was a Negro.

The closer you look at the white race, the more the concept of "white" crumbles like a head of wet sand. Caress it and it falls apart in your hands.

What do Scandinavians and Italians have in common? How is a Norwegian businessman like an Alabaman cracker? Like Canadians, whose entire identity depends on "not being American," white people have nothing to distinguish them except "not being Negro, Hispanic or Oriental." They have no independent existence. Nothing.

Once you understand this, the entire concept of "White Pride" becomes ridiculous. What's there to be proud of? The "white race" has accomplished nothing in history, because there is no white race.

Armed with my new understanding, I again join the fray. A White Students Union, while not worthy of a protest, would have no meaning. White culture, white history, white anything... they just don't exist. White is a fake. It's the scam of people too insecure to check the "other" box on their tax forms.

Having solved the problem of white racism in a few paragraphs, I decide to close up shop for awhile and rest on my laurels. My laurels, however, are in pain from too much Mexican food— so my prodding continues.

I argue my new found point of view with everyone who listens. I turn every conversation to into a race discussion.

"Did you like the band?" she asks.

"It's a pity there were no Negroes in it." I say.

"Huh, it's just a band. What's this Negro or white stuff?"

I answer, "Did you know there is no such thing as white people?"

I spew my theory and see who wipes off the saliva. Once, however, someone spews back at me.

Simon, a Britpal of mine, is visiting for a couple of weeks. I met the guy in Mongolia and we travelled through the Gobi together. He's smart, funny, with normally bad British taste in clothes and music. A great pal, though not an attractive one. I offer him the couch in my apartment.

"What're those green sheets?" he says, "Is that punk rock in New York?"

"Waddaya complaining about?" I ask, "In England they only use white, right? That's 'cause they think of themselves as white, right?"

Then, I launch into confront mode. I'm just getting to the "falls apart like wet sand" part, when Simon butts in.

"Yo Mykel," he says, "what's a Negro?"

(Actually, he doesn't say "Yo." English people don't talk like that. He probably says "pip pip" or something.)

"You know," I tell him, "a colored person."

"What color?" he asks.

"Black... or dark brown." I say.

"How 'bout Michael Jackson?" he says.

"He used to be a Negro." I answer.

"Mykel," he says, "you know that some Negroes are as black as Satan. Others are as light as you with a summer tan."

"Satan is red." I tell him, "and I don't get a summer tan. But you're right about the color variations."

He smiles in victory.

"Still," I say, "there are other things: Wide lips and nose, kinky hair. Negroes are big and play basketball..."

"Are pygmies, Negroes?" asks Simon.

"Sure they're Negroes," I say, "but little one."

"Hmmm, little big guys, huh? And how about those guys from the Brazilian rainforest. They've got straight hair, not kinky."

Holy shit! He's right. Except for the warpaint, how is an Australian aborigine like Dennis Rodman? And I've got more in common with a pygmy, than Jesse Jackson does.

Of course, that doesn't deny my "there are no white people" theory— it extends it. There are no Negroes. In fact, "race" itself is a bunch of signposts in the desert. The sand shifts around them, gradually merges, then shifts again. The posts stay put, reflecting nothing more than the mistaken ideas of the people who first planted them.

Thais have dark skin and wide noses, but they're Orientals. Most pure blood Peruvians have an extra lid on their eyes, but they're Hispanic? ALL these terms are as meaningless as a Crass record (although more euphonic). They only obstruct, stand in the way of clear thinking. Humankind is an infinity of races, each unique to one person. We have our various cultures, our languages, our religious and particular toilet habits. We don't have race.

ENDNOTES:

—>*The Oscar Wilde was Right Dept.* The ***Riot Grrrl Hell*** website at: http://members.tripod.com/~cate2/hoohah.html has plenty of grrrrl rants. And two of 'em are about me! Check it out and write a response. Speaking of responses, thanks to all those who send me personal email, but it's not nearly as much fun as seeing it in print!

If you write me, send a copy to

COLUMNS

MRR! It's sad not seeing hatemail anymore. I get tons of personal mail and email, though not enough videos. I don't have time to answer it all. Send it to MRR! Otherwise, I might have to take drastic action. Doncha know what Oscar said?

—> *One won for the gipper:* Jeb Eddins sent me an article on an Atlanta teen I wrote about. The teen reprinted parts of the *Anarchist Cookbook.* The local cops arrested him for it. Not soon enough, a Judge threw it out of court. Case dismissed! One for our side!

That, however, still doesn't eliminate the Georgian law against "teaching, training, and demonstrating the making of an explosive or incendiary advice." Maybe they should arrest the army, huh?

—>*Write your representative time:* As usual, ASCAP, the music writer's union, lets us know what to do... by supporting the other side. This time it's bill HR 789, the "fairness in Music Licensing Act." This bill says that restaurants and bars should have the right to play the radio without paying ASCAP a "royalty" fee. Since the radio stations already pay such a fee the law makes a lot of sense.

ASCAP, of course, opposes the bill. They get a cut of those royalties. YOU should support the bill. Its passage would be another blow to "intellectual property." Like the property owned by landlords, the property owned by "intellectuals" should belong to those who live in it.

—>*Keeping up the fight:* While few things are as disgusting as a self-righteous vegetarian, I've got to give credit where it's due. McDonalds is among the most evil corporations on earth. It cuts a swath of cultural havoc wherever it sticks it beef-laden fingers.

The power of its advertising dollars has prevented US publicity about the British "McLibel" suit. Did you know that the mighty corporation is suing two lowly Brits for distributing pamphlets outside a London franchise? The pamphlet accuses the company of selling unhealthy food, using nasty labor tactics, and destroying the environment. What lies! Huh?

You can get full information through the web at *www.McSpotlight.org/.* My favorite is the quote from a McDonald's spokesman at the trial, proving *Coke* is a "health drink."

"It contains water, and water is necessary to sustain human life."

—>*Another one won! dept:* Yow! Two in a month! Remember that case against the zine ANSWER ME!? Police from Whatcom County, Washington accused a bookstore of pornography for selling it. The bookseller got off. Under the US justice system, "getting off" usually just means "impoverished by lawyers fees. Not this time. The booksellers fought back, saying they should get some money.

On April 11, a jury agreed and awarded them damages to be paid by Whatcom County. If the decision sticks, the county will have to pay more than $1,000,000! Yes! Yes! Yes! We don't win many, so let's savor every one. You can find out the details from the website at: http://wild-turkey.acns.nwu.edu/~hrow/kl-e/stuff/a-trial/archive.html Now if only they'd make those website names a little shorter. How about: www.yes!.com

—> *Testing the Hysteria dept* A section by that name in the *National Smokers Alliance Bulletin* (901 North Washington St. (400), Alexandria VA 22314) tells of Pat Michaels, a reporter for the *Newport News* in California. He went into a restaurant with a plastic cigarette and sat in the smoking section. A woman at a nearby table got up and opened a window, blasting cold air on him. He closed the window, but she kept opening it again.

Finally, he told her he wasn't smoking and his cigarette was fake. He also pointed out she was in the smoking section.

"I don't care," shouted the woman, "it's my table and you're making it impossible for me to enjoy my dinner!"

Results of the next government-sponsored research: "Smoking causes racism!" You just wait and see. Where there's smoke, there's hysteria.

"It's a small world after all, it's a small world after all," this is the mantra sung by a group of mechanical puppets at Disneyland, each one painted to represent a different culture of people. "It's a small world after all, it's a small world after all," it's also the anthem big business would love to have us all marching to, marching off to the idea that we are nothing more than a species of consumers, all of us equally welcome at Walmart, all of our customs, costumes, and beliefs equally sellable as masks for the denizens of this small world we live on, this planet of the living mannequins.

Two months ago I wrote about how the Disney corporation has added a punk rock puppet to its collection of singing dolls, but punk rockers aren't the only people having their strings pulled by big business these days. Only quite recently I found out that 49% of the stock of Fantastic Foods is owned by the Disney corporation. Who is Fantastic Foods?

A small health food company located in Petaluma, California—just down the road from where I live. Why on earth would Disney want to own such a large amount of stock in them?

As I write this, I am looking at a letter from the C&H sugar company. The letter is written in response to the fears of certain strict vegetarians about the use of animal bones in the processing of sugar. According to the C&H representative, Diane Bottini Thomas, C&H uses bone matter from both India and Pakistan in its refining. Since in the former country the cow is considered sacred, Diane concludes that the bones C&H uses are "predominantly from cattle who have died of natural causes." Should people who take being vegan seriously then take a chance and consume C&H sugar? As for myself, I don't care if C&H claims that it uses bones gathered from roadkill, I won't buy their products. To me there's more about not supporting C&H than just the animal ingredients it uses in its refineries. C&H has made itself a very rich enterprise by addicting billions of people to a substance which has caused needless suffering around the world.

The history of sugar production in Western society is very similar to the production of drugs such as cocaine and morphine: all three were products of imperialistic expansionism, all three seemed to foster immediate domestic dependence on them. Although marketed as a sweetener, where-as both cocaine and morphine were marketed by pharmaceuticals as pain killers, the real attribute of sugar was that it too functioned as a narcotic, not as a stress reliever, however, but as a stimulant.

When industrialism poured itself everywhere in the last century, the productivity of the living aspect of machinery, the human being, was stretched to its physical limitations. In order for each person to work the longer hours that the system demanded of them, they turned to uppers such as caffeine, and sugar. In the United States sugar consumption rose from 18.2 pounds per person in 1865 to 78.8 pounds in 1903. With this rise also came an increase of new health problems such as diabetes and tooth decay, most notably in the nations with the largest consumption rates, e.g., in Scotland in 1974, where the average sugar intake per person was 120 pounds annually, 44 percent of all people above the age of 16 had lost all their teeth.

COLUMNS

Unlike the sugar which naturally occurs in vegetables and fruits, which is necessary for life, the product manufactured by companies such as C&H ("sucrose"), and utilized in large quantities by other corporations like Hershey's and Pepsi, is anything but healthy for the human body. From the undue stress it places on the adrenal glands to its destruction of the mouth, it's hard to find an argument for the use of sugar other than it "tastes good." Of course, however, it's not the only unhealthy food product found on the shelves of Western supermarkets; in fact, most supermarkets are more like apothecaries of sickness, providers of corporate foodstuff laced not only with large amounts of sugar, but questionable ingredients from bleached flour to BHT to Aspartame.

Although it might be nice to think that those who make the food we eat care somewhat about our well being, in reality, most of what is to be found on the shelves of today's supermarkets are either manufactured by Philip Morris, RJ Reynolds, or Proctor and Gamble, three corporations with less than favorable track records. From the simple observance that two of the aforementioned three are cigarette manufacturers who have denied for years that their products cause cancer, it seems ridiculous to trust them when they say the ingredients they place in their foodstuff is "safe" or "healthy." But if people can't trust the products found on the shelves of their local supermarket, where are they supposed to turn, whose products can they trust?

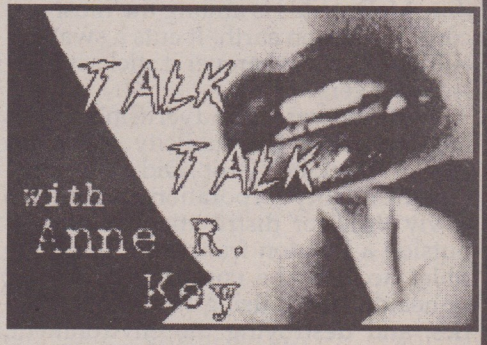
Health food stores act as an alternative to the supermarkets, providing a wide variety of typically non-corporate food products generally manufactured from ingredients healthier than those found along the aisles of Safeway or Lucky's. Unfortunately, the products one finds in a health food store are usually high priced. Sometimes this might have something to do with the individual store pricing according to the wealth levels of their customers, but more often than not, the high prices are the result of standard supply and demand considerations of capitalism. Since health food was always a specialty item, with a relatively low level of public interest, it never really seemed to attract corporate attention, that is until recently.

Obviously we are living in a very "hip" time period, as one can gather from the various advertising efforts of big business. We are living in a time where oil companies have managed to make themselves appear environmentally friendly, and where clothing manufacturers who use exploited third world labor can lecture us from billboards on the value of multi-culturalism. Those of us who consider this supposedly underground "punk" music scene our home are unfortunate enough to have seen what affect the hipness of the corporate world can have on any group of people searching for a sense of belonging. From corporate distribution through such companies as Caroline (a subsidiary of EMI) to phony "indie" labels such as Nitro, our ranks have been soiled by the wonderful world of Multinational capitalism. Now we have been left with a scene full of bands, labels, and distributors who evidently produce a product solely for want of money, not for love of the product, or respect for the audience or consumers. What has been happening of late in the health food industry is no different. Besides health food products suddenly finding their way onto supermarket shelves, and major corporations (Disney) buying their way into the industry in strange, covert manners, many in the field have seized upon the opportunity to unleash their own petty dreams of becoming health food JP Morgans. One example that is occurring in the area where I live is called Food For Thought, a company which is opening supermarket sized health food outlets in every city in the county. Not only do the owners of Food For Thought stock their shelves with a wide assortment of corporate products, including a robust selection of alcohol and meat, but they treat their employees like dirt, skimping in every way from paying their checkers half of what they would make working at Safeway to forcing them to work extended periods without breaks [the state apparently found out that Food For Thought was violating the law by not giving its workers adequate break times, so that practice may have changed].

Many people will argue that corporate involvement in the selling of such things as health food and punk rock is for the better. They will argue that mainstream interest in alternative or progressive products will make a better mainstream. After all, wouldn't you rather enter a mall and hear punk rock on the PA than Alannis Morrisette? Wouldn't it be better if McDonald's offered a soy burger, so that more people could find it easier to be vegetarian? If everyone were eating soy burgers instead of meat it would be better for the animals, the environment, and people in general, so wouldn't that justify the means through which they are sold?

Perhaps every culture or society has had its concept of a devil, an entity whose sole purpose is to deceive people into doing that which will cause harm to themselves and others. Often times such an entity is shown posing as a friend or an ally, e.g., the character of Iago from Shakespeare's *Othello*. To me the world of Big Business has and will constantly behave like the devil to humanity's portrayal of the foolish victim. Basically, there is nothing that comes from big business that is not a lie or trick, a deceit used to sell us something which we simply don't need at best or is directly harmful at worst.

Punk's only success in the mainstream has been one of selling meaninglessness to kids who have already been spoon fed such. Whatever point or value which our scene possesses has of course remained as far away from the status quo as the corporate world has intended it to. Since punk in corporate hands looks like events such as the "Van's Warped Tour," a collection of pseudo-rebelliousness packaged as a musical event with the sole intent of selling shoes, what do you think something such as health food would look like after sitting in the palms of a clown like Ronald McDonald? Would you buy a soy burger from Philip Morris and not expect it to be full of sawdust? Do you care that Philip Morris just bought out all the independent cigarette companies in the Czech Republic, a country where half the kids are chronic smokers? Does any of this matter to you? Would you not mind being a puppet as long as somebody painted your face with a smile? Get ready to sing the song of the new world order, "it's a corporate world after all." Adios!



Hey fellers 'n gals, really really scrapin for good stuff this month. Peter Vententonio, former singer of Sticks and Stones has a new project called WORLD INFERNO, they got 2 tuba players, a Milli Vanilli lookalike banging on pots, a lil kid with a mohawk on guitar and 5 horn players. Go see em, they rock!

J CHURCH is doing a grindcore record. Actually they're just doing some CRINGER songs really fast. One of the songs is about the time when the guy from Honest Don's got drunk at some Caribbean restaurant, got a little loud with the locals and some Cubans pushed

him down a flight of stairs. Honest Don's was going to sign THE CRUMBS from Florida but after the incident the label has decided against supporting any and all Cuban related acts.

SKREW 32 broke up. After years of litigation, Al Goldstein finally won the copyright infringement case. One member said that if they couldn't own such a good band name it just wasn't worth it anymore.

Aaron Muentz of THE PROBE zine (you know the one with all the naked women in it) has signed a deal with Viking to publish the two girl reviews he had left out of his zine as a book. One of the girls featured in the photo/review book is Lali Donovan, columnist from MRR and the other being Chelsea Clinton. They will also include the nude photo shoots he did. A second book is under consideration in the act of breaking down a door.

Someone with a large Playboy collection sent me some gossip about some feminist punk band being reviewed in there and about how Lili Braindrop once did a spread entitled Girls of the Internet. Guess some folks actually read MRR and don't just look at the pictures.

Joey Shithead of DOA plays acoustic stuff nowadays. He was recently beaten up at an open mic at a beatnik club and his head was put through a bongo.

Reservoir Records is doing a follow-up to their band compilation "Nothing's Quiet on the Eastern Front" entitled , "Talk Low and Bring a Big Bat."

Fuckin' hell! While the politicians sit around pretending they're protecting your tax dollars by cutting off aid to the helpless, they're meanwhile lining their own pockets (just how did Bob Dole, who was a public servant his whole life, manage to save enough money on public wages that he could afford to loan Newt Gingrich $300,000 almost interest free? That means Dole, now late in life, has tons of money *beyond* that bundle cuz he sure ain't gonna see that moolah back in this lifetime.)

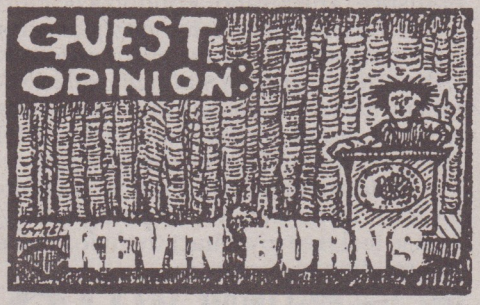
No surprise there, but check this out now!!! Newly released US government documents (you'll find this story buried on page 10 of your daily paper) show that a handful of foreign governments owe the US over 14 billion dollars. And you are paying the tab. Here's how it works.

The US loans these "friendly" governments the money to buy arms they want from US arms manufacturers (essentially, welfare for the corporations), and if they can't pay, US taxpayers make it up. Somalia owes 50 million, Liberia owes 19 million, Zaire owes 174 million, Pakistan owes 257 million. And that's the minor leagues. Israel owes 6 billion, Turkey 3 billion, Greece 3 billion, Egypt would have owed 7 billion but the Pentagon wiped out the debt in return for Egypt's participation in the Gulf War.

And, taking Israel as an example, it pays off its loan with interest. The trick is that the US gives Israel 1.3 billion each year to pay it off. This year, Israel will pay back 964 million, and keep the change. Israel also gets a Pentagon check for 1.8 billion a year to buy new weapons. That's a grant, as well as the 1.3 billion a year Egypt gets for weapons purchases.

Nowadays, a lot of former Soviet Blok countries are lining up to get in on this gravy train, places like Croatia, Estonia, Lithuania, Romania and Slovakia, and former Cold War allies like Germany and Japan smell the aroma as well.

Just to make it clear: under the terms of these prospective loans, US taxpayers are liable for 100 percent of the principal and interest if the recipient country defaults. Feel fucked yet?



McLibel: The struggle between a corporate giant and London Greenpeace

The McLibel Trial is a mammoth legal battle between the $26 billion a year McDonald's Corporation and two supporters of London Greenpeace, Helen Steel and David Morris. McDonald's is suing Steel and Morris for libel over a 6 page Factsheet produced by Greenpeace entitled "What's Wrong With McDonald's?- Everything They Don't Want You To Know", which McDonald's allege they distributed in 1989/1990.

The trial began on June 28, 1994 and became the longest libel case in British history in March 1995 and by December 1995 the longest civil case. Over 180 witnesses have been called from The UK and abroad to give evidence in court about the effects the companies operations have on human health, on the environment, on millions of farmed animals, on the Third World, and on McDonald's own staff. They include environmental and nutritional experts, trade unionists, animal welfare experts, McDonald's employees, top executives from the UK and US, and four private detectives hired by McDonald's. The trial is set to run through he end of 1996.

THE PLAYERS

David Morris is an ex-postman and single parent with a 7 year old son. Helen Steel is a former gardener and works part time in a bar. They have a combined income of less than (7,000. London Greenpeace is a small, independent collective, active in environmental and social struggles since the early 1970's. In 1985 it launched a general anti- McDonald's campaign to try to co-ordinate and strengthen the growing worldwide opposition to the hamburger industry. Drawing together criticisms which had been made by concerned people and organizations around the world, it produced the Factsheet, which is now the subject of the libel action.

McDonald's is the largest food retail outlet in the world with approximately 20,000 stores in 90 countries. They have annual sales over $26 billion and spend over $1.5 billion every year on advertising and promotion. But behind the slick advertising and glossy images is the reality; profiteering from the exploitation of people, animals, the environment, and the creation of a junk culture.

THE SITUATION

Libel laws exist to protect the interests of the rich and powerful. The laws and court procedures are extremely complex, and the legal costs of a libel case are huge. McDonald's can simply threaten their critics with a libel suit, and in most cases the critic is forced to make a public apology rather than lose everything in the process. The burden of proof is entirely on the defendant who has to prove every point from 'primary sources' (i.e. official documents and direct witnesses). Books, films, press reports, etc. are not allowed as evidence.

In September 1990 McDonald's served libel writs on five individuals connected to the London Greenpeace group. McDonald's appeared to think that, given the time, expense and legal difficulties involved in defending a libel action, the five would apologize. The 5 defendants were advised since there is no legal aid to fight libel cases, their chances of successfully fighting the case, or even getting as far as the trial itself were virtually nil. Faced with this, three of the defendants reluctantly decided to apologize and in

doing so avoid any costs.

Despite lack of legal aid, Helen Steel and David Morris decided to fight the case as litigants in person, and with other campaigners decided they were not going to bow down to McDonald's intimidation. They believe that speech itself is on trial in the McLibel case- the right of individuals to voice criticisms of powerful business interests.

THE ISSUES

The issues covered in the Factsheet, which have become issues in dispute at the trial are:

- The connection between multinational companies like McDonald's, cash crops and starvation in the third world.
- The responsibility of corporations such as McDonald's for damage to the environment, including destruction of the rain forests.
- The wasteful and harmful effects of the mountains of packaging used by McDonald's and other companies.
- McDonald's promotion and sale of food with a low fiber, high fat & saturated fat, sodium and sugar content, and the links between a diet of this type and the major degenerative diseases in Western society including heart disease and cancer.
- McDonald's exploitation of children by its use of advertisements and gimmicks to sell unhealthy products.
- The barbaric way in which animals are reared and slaughtered to supply product for McDonald's.
- The lousy conditions that workers in the catering industry are forced to work under, the low wages paid by McDonald's, and McDonald's hostility towards trade unions.

THE TRIAL

On the eve of the trial McDonald's issued press releases and 300,000 leaflets nationwide calling their critics liars. The defendants in response took out a counterclaim for libel against McDonald's which is running concurrently with McDonald's libel action. In the counterclaim the burden of proof rests on McDonald's to prove that the London Greenpeace leaflet is untrue.

By fighting the case, Steel and Morris have turned the table on McDonald's. McDonald's operations are being examined in minute detail in the court case. It is the company, and the whole economic system, which is now on trial. They have been forced to make many admissions about McDonald's practices, and a great deal of previously secret information has been unearthed. This has provided a unique and vital insight into how multinational corporations- who dominate the worlds economy- achieve and maintain their power.

THE FUTURE

At the end of the case the judge will make a ruling on each separate issue. McDonald's are claiming damages and costs (estimated at £35m), as are the defendants in the counterclaim. Since the defendants have no money, McDonald's can not hope to receive anything from them. The defendants are paying their expenses through donations received from the public- they have spent over £25,000 on legal costs over 5 years. McDonald's are applying for an injunction to prevent Steel and Morris from repeating the criticisms in the Factsheet, which if breached by them could lead to the defendants being jailed. Over 1.5 million "What's Wrong With McDonald's" leaflets have been handed out to the public in the UK alone since the action was started and thousands of people have pledged to continue circulating the leaflets whatever the verdict. Protests and campaigns against McDonald's continue in over 24 countries.

After two years of testimony and eight weeks of closing speeches the McLibel trial is drawing to a close. All that's left now is the voluminous judgement, which is expected anytime from March 1997. It will be a date decided on by the judge in consulataion with McDonalds and the defendants, once he's ready. The court is open to the public. Entrance is free. There is a public gallery at the back of the coutroom. Court 35. The Roal Court of Justice, The Strand, London WC2.

"We would not like to see a repetition of such a case again- it's the public's right to criticize the practices of multinational corporations who dominate our lives, the worlds economy, and the environment" Helen Steel & Dave Morris (The McLibel Two).

Information for this article was taken from http://www.mcspotlight.org/ Please feel free to contact them for more information or literature.

Often in this magazine (and other punk circles), lip service is given to the inherent evils of corporations and their shitty practices. These issues, however, usually aren't dealt with in great detail and much more space is devoted to more 'punk' issues like record labels and up-and-coming bands. While these are subjects are important (or at the very least, interesting), we as punks, the so-called 'rebels', should begin to recognize that a rebellious attitude just isn't enough. We are still giving our cash (and thus, our support) to the people who do things we absolutely deplore and letting them get away with pretending to be respectable citizens. You see, these issues are of utmost importance to us as it is usually either us or our friends and neighbors who are getting the short end of the stick. We're sick of the misconception that he who has the most money is the most important. We're sick of the fact that life entails more submission than cooperation. We're sick of greed. We're sick of authority. We need to empower ourselves any way we feasibly can to begin to change all these things that we're sick of.

First off, it needs to be recognized that often times, it is you and I that support those who hold these attitudes. For the most part, it usually isn't even discussed that we actually have a choice. Well, great news everyone! We do have choices. They just aren't always abundantly apparent. One choice that we have (and possibly the most powerful as individuals) is our freedom of choice. (sick of that word yet?) We can choose whether or not to give our money to bastards who are only concerned with getting more. It all comes down to us. Without people like us, malpractice-loving companies wouldn't be making money and would cease to exist. The act of giving these corporations the big middle finger by not buying their crap is usually referred to as boycotting. I'd like to steer away from this term because a boycott is essentially a decision by a group of people who decide that it is against their best interests to feed support to certain groups and individuals that don't share the same ideologies as themselves. Boycotting is cool as far as I'm concerned. However, it is usually regarded as a radical act and the mainstream marginalizes boycotters as being too far to the left or right. To me, it is much easier to deal with this issue as an individual choice. It is sometimes referred to as 'conscience consumerism' and it's theology is about as simple as it gets. It pretty much comes down to a basic knowledge and concern of where the money in your wallet is going and who it is either helping or hurting. Put into even simpler terms; You don't like a companies practices? Don~t buy their stuff. You do like a companies practices? Support it fervently. Easy enough, yeah?

OK, now the practice of conscience consumerism takes for granted the fact that you already know a good deal about the products that you buy. Such is usually not the case. Most of the mainstream media is owned and supported by people with profit motives on their mind

and so corruption by these companies isn't even given the lip service that it gets in the punk scene. I'll be using this column to do my best to make you (Jane and Joe punk rocker) a little more informed on where your money might be going and what its effects might be.

Many of the companies I talk about will be easy targets and you may already know that they're as corrupt as your local policeman. I get that ~Yeah, they suck but what can you do?" attitude a lot so I'll also do my best to give alternatives and solutions to these problems. It's easier than you might think to make the world a better place by simply directing your energy and money towards people and ideas worth supporting and cutting it off from those that aren't.

Our first spotlight is going to be pointed at the fine men and women of Phillip Morris and the rest of the tobacco industry. (I did say that some of these would be easy targets, right?) Now, I can't just sit here and explain the dangers of smoking and claim that Phillip Morris is to blame because 1) most of you smoking punk rockers could give a shit less and 2) it would be laden with hypocrisy since I'm a pack-a-day smoker myself. It will be mentioned that they make a small fortune selling dangerous products but I'm a bit more concerned with telling you things about this company that you may not already know.

Phillip Morris got its start way back in 1847 when a businessman named Phillip Morris (imagine that) started a small tobacco store in London. In 1854, he began creating his own cigarettes and the rest is history. Today, PM is a multi-product company that generated over $54 billion dollars in sales in 1996 alone. Its product line includes many brands of cigarettes (Marlboro, Merit, Basic, and Virginia Slims to name a few), Kraft foods (the #2 food business in the U.S.), Miller Brewing Co. (#3 beer producer) and P.M. Capital Corp. (financial services/real estate investment). It just ranked #3 on the Fortune 500 list of profits. Other rankings include: #9 in sales, #7 in market value, and #42 in assets. The current CEO of PM is a man named Geoffrey Bible. (Does the title 'Mr. Bible' not just sound really scary?) Within his first six months of duty as top dog, he sued Capital Cities/ABC for libel, he sued the EPA (Environmental Protection Agency) for its finding that secondhand smoke causes cancer, and he sued the state of Florida for its anti-smoking laws. Reading an article about him in Business Week (Weak?), I cringed at the fact that many of the 'little' things we buy help support this guy and others like him. Here's a closer look at the companies he and his shareholders control and the terrible industry they're involved with.

Miller Brewing Co., as I said before, is the #3 beer producer in the U.S. It provides a very small portion of PM's capital. Not to say that the $4 billion it generated in 1994 is peanuts, but it kind of is to them. Miller makes plenty of brands of beers including Miller (duh), Red Dog, and Molson. Miller has relied on advertising techniques that make conformity seem appealing for years. If you drink Miller, you'll look great in a swimsuit or you'll be as cool as race car drivers everywhere. You know, if you don't drink Miller, you'll be a lonely, ugly nerd. Recently, I nearly threw up at work last week laughing at a pregnant girl wearing a shirt that read "It's time to shut up and drink beer! Miller~. In early '94, Miller took the humanitarian route by offering to chip in $1 million to fund San Antonio, Texas' brand new baseball stadium. Their only requirement? The ballpark had to be named 'Miller Lite Stadium.' Catchy, huh? The citizenry of San Antonio, after they stopped laughing, politely told Miller to shove it because they didn't want a stadium named after beer (a logic apparently lost on the people of Denver with the new, fine addition of Coors Field to their city). Dennis O'Malley, who was to distribute the check, was quoted as saying, "I've never been in this situation before. I've got a check for a million bucks and nobody wants it." Hey Dennis! I'll take it. Or better yet, why not give it to a treatment center in San Antonio for recovering alcoholics? Ungh!

Moving away from beer and towards munchies, we find Kraft Foods, the maker of such nutritional delights as Cool Whip, Jell-O, Oscar Meyer hot dogs, and Macaroni and Cheese. Kraft actually provides the bulk of PM's sales (48% of the companies sales in '94). Also in '94, Kraft pulled its ads from two consecutive episodes of Roseanne because they dealt with very no-no issues like masturbation and homosexuality. The same week, it pulled its ads from an episode of Law and Order for dealing with the issue of racism. Closer to home, or least my home, Kraft was accused in a report commissioned by the Wisconsin Agriculture Dept. of price fixing on the National Cheese Exchange in Green Bay. In a state that really only concerns itself with two things, cheese and the Green Bay Packers, this is serious shit. According to the math, Kraft flooded the market to push the price of cheese (and milk) downward, thereby fucking over small scale farmers all over the state. Apparently, for every one cent drop in cheese prices, Kraft could save itself a cool $10 million dollars annually. Hugo Mielke Jr., a 3rd generation dairy farmer from Marion, WI was quoted in Business Week as saying that price fixing on the cheese exchange "has been an inside joke for years". At the final meeting of the Governor Tommy Thompson's taskforce on cheese pricing, over 100 people (mostly small-scale farmers) stormed out after the idea of partially setting prices to match more with actual farm production costs was rejected. For all the hard work of farmers and the essential services (and awesome food) that they provide, this lack of respect, in addition to their already dirt-poor wages, is the equivalent of spitting in their face after beating them senseless. John Peck, in Z Magazine, says a "powerful statement was provided by an older man who simply pulled a box of Velveeta cheesefood (Both the terms "cheese" and "food" are used very loosely when speaking of Velveeta. Ask any self-respecting Wisconsinite.) from his faded overalls and stomped on it in front of a cheering assembly." That's fuckin' cool. The National Cheese Exchange has since been dissolved but Kraft's shoddy practices continue to this day.

Getting onto cigarettes themselves. One of the most horrible traits of the tobacco industry as a whole is that they can get away with anything due to the fact that they own politicians everywhere. PM and R.J. Reynolds-Nabisco (creators of Joe Camel and friends) were the top two soft money contributors to the GOP in 1995, $975,149 and $696,450 respectively. We all heard about Bob Dole's tobacco-funded presidential campaign but what we didn't hear so much about was his promise to tobacco barons to fire FDA Commissioner David Kessler for daring to claim that nicotine is a drug and that it should be regulated as such. Needless to say, the tobacco industry plays a larger role in Washington politics than any of us could ever imagine.

Also, tobacco has been under siege for marketing cigarettes towards children. Apparently, Joe Camel must be one of the only cartoon characters ever to be marketed towards adults (Ronald Reagan was another). You see, every year, 1.3 million people quit smoking and another 450,000 die (gee, I wonder why). In order to keep that essential bottom-line, tobacco companies must find new customers. Who better to do it with than teenagers? If you can get them hooked, you'll have a customer for life (as short-lived as it might be). While their billboards show beautiful women and macho men smoking, their own talk of trying to curb teenage use makes it seem all the more rebellious to kids like you and I. Other bizarre advertising techniques

include the story of the 1980 hit movie, Superman II. Brian Zero gave mention of this a year or two back. Not only did they pay to have the character of Lois Lane puff away but they also purchased 22 exposures of the Marlboro logo. If you watch this movie (Note: You have to be very bored to do so), it's almost sad how blatant the advertising is.

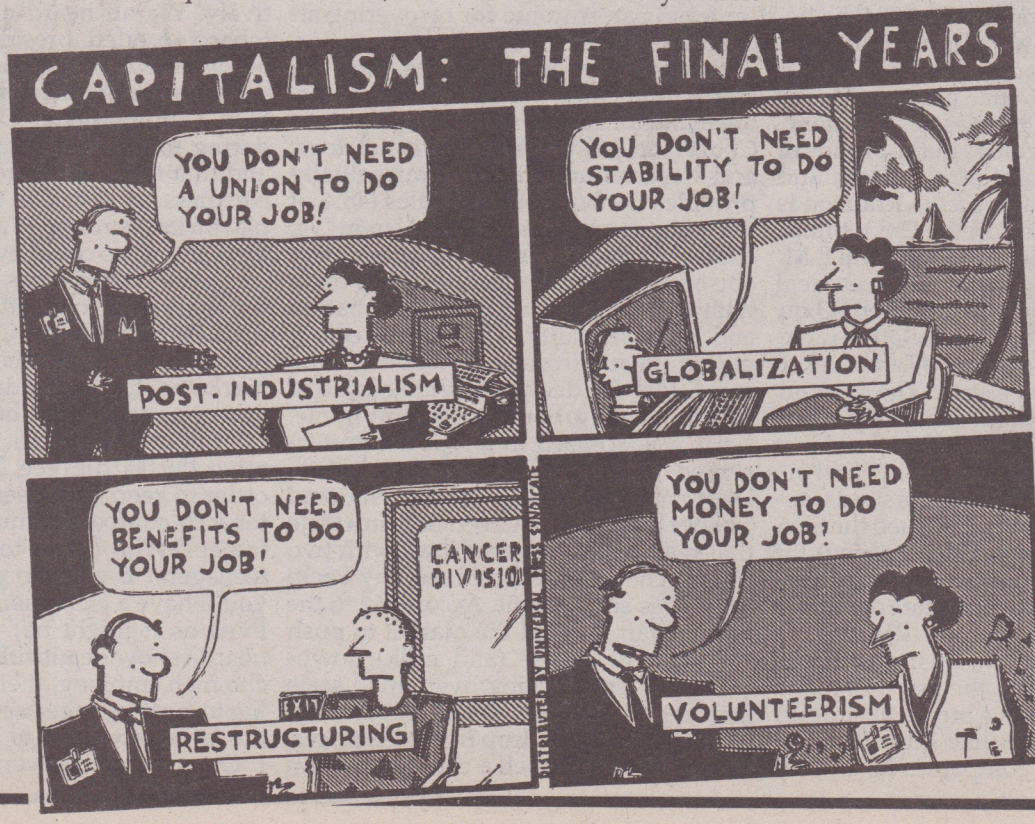
These tobacco companies have also started selling cigarettes abroad, where there isn't as many restrictions on advertising and underage use. Asia has been the newest target of this 'free trade'. Unfortunately, but not surprising, ABC nixed a documentary for the show "Turning Point," on the very day PM filed a lawsuit against it for an earlier episode that explored accusations that cigarette makers were tampering with nicotine levels to hook more people. This episode was exposing how American politicians are threatening other countries (mostly Asian) with tariffs on their exports if they didn't open up their markets to American cigarettes. Typical case of Uncle Sam showing its utter disregard for the well being of third world countries.

Such is daily business at Phillip Morris and the rest of the tobacco cutthroats. With such an overwhelming amount of information about their dirty deeds, it seems quite obvious that this company doesn't deserve the time of day from us, much less our hard-earned cash. But, what can we do?

As for myself, I must quit smoking. Health concerns aside, it's an expensive habit and I don't feel comfortable giving my money to a bunch of savages that push dangerous products on children and third world countries, tie up the court systems with endless litigation on whether or not nicotine is addictive, and basically undermine democracy in general by giving kickbacks to politicians who keep their interests (and not the public's) in mind. However, not all of us can (or want to) quit and with that in mind, it is possible to switch to a decent brand. American Spirit, out of Sante Fe, produces natural cigarettes with no chemical additives (yes, there is still nicotine and yes, they are still very bad for you) and, as far as I know, are an independent company that avoids the practices usually associated with the tobacco industry. Someone write in and tell me if I'm wrong about this. As for Kraft, it is essential that we stop buying their products. The best solution to this is to begin shopping at your nearest co-op or health food store (I hate that term). Do away with that logic that these stores are only for hippies because these stores sell products that are not harmful to the environment or the people that make them. They provide an excellent alternative to the pre-packaged, corporate-made, factory-farm friendly products that line supermarkets' shelves these days. Sometimes these stores' products are a bit more expensive than at regular grocery stores, but it's in our best interest to give up a couple extra cents to support the things that we think are right. Besides, the food almost always tastes better and the stores usually have a more shopper-friendly attitude. Carnivores, take note! These stores do sell meat and it's the kind of meat that isn't made by keeping animals in tiny cages for the entirety of their lives and injecting them with dangerous hormones. I have noticed that there are a lot of punks that refuse to shop at these stores because they think that they cater only to vegetarians. Think again.

Finally, beer. I'm going to suggest that you ditch not only Miller, but all major brands, such as Anheiser-Busch, Coors, Michelob, etc. Your best bet here would be to support a local micro-brew (it's not like they're hard to come by these days). The beer usually tastes better and isn't involved with advertising that subjects women in the name of getting drunk and being macho. I realize that the average punk rocker is still going to grab the beer that's associated with being dirt cheap but maybe, just maybe, you'll stop and consider the micro. Shit, if you want to be even more D.I.Y., make your own beer! My friend Eric makes his own beer and it fucking rules! It's pretty cheap and fun to make as well. Check out a brewing store near you.

That's it for now. Try to keep in mind who your money is going to the next time you make a purchase. The more of us that concern ourselves with this, the more you'll see companies striving for clean practices because that's where the profits will lie.



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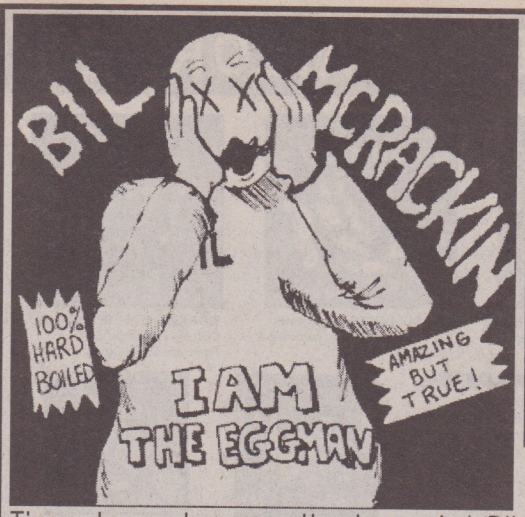

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FRI/27 - APEFACE, INTIFADA

SAT/28 - AGAINST ALL AUTHORITY, FALLING SICKNESS, ASSORTED JELLYBEANS, EYELINERS, DECREPIT

JULY-

FRI/4 - BABY GOPAL

SAT/5 - GROOVIE GHOULIES, CRUMBS, OPERATION CLIFF CLAVEN, HOMESICK

FRI/11 - DEAD &GONE, MELAI, KIDW/MAN HEAD

SAT/12 - PEECHEES, COLD COLD HEARTS, MONOORCHID, CRIMINALS, SMALLVILLE

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Scene reports

Welcome to the Vancouver scene report. BANDS: **THE DUNDERHEADS** have just released their debut 7" on Outcast Records and will be gigging again soon. Look out for them on their upcoming tour down the west coast. **SUBMISSION HOLD** are recording for some upcoming releases and will be touring the States once again. **PIPEBOMB** have been taking a break recently but plan to spark things up again soon. They have a 7" available on their own label. **THE DOLE** have recorded material for an upcoming single. Keep an eye out for Vancouver's answer to the SWINGIN' UTTERS. Not sure if the **SOLDIERS OF MISFORTUNE** have called it a day. The rockin' **INSIPIDS** have a new drummer and have been playing constantly. **THE REAL MCKENZIES**, Vancouver's punk rock haggis have been playing alot, but they spill more beer than they claim to drink! Not much on the **DOA** scene, they haven't played here for months. **DBS** have just released their second album titled "If The Music's Loud Enough!" and are on tour in the States as I write this. **EBOLA MONKEY** have managed to get themselves banned from playing in North Vancouver. They might have changed their name by the time this reaches you, but not their chaotic thrash sound. Don't know what's up with **GOB**. Jamie has left the band and been replaced by Happy! They're probably hitting the road soon. **CAUGHT IN THE ACT** and **OFFDAY** are two new bands to keep an eye out for. Steve Kitty Cat (ex. DUNDERHEADS) is putting a new band together with members of GOB and GLORY STOMPERS. They'll be called **FLUX OF PINK ELEPHANTS**. The CRAMPSy/ rockabilly **DEADCATS** have been busy. New band **THE WIND UPS** have a CRAMPS punk sound. **AGING YOUTH GANG** have been quiet recently. Look out for **SCUM ELEMENT**'s debut CD this spring. Wimpy Roy of the famous **SUBHUMANS** was caught kicking people out of the back door at their "well sold out" gig with DBS and told people that they were taking money from his "work" by sneaking in. Speaking of work, **WORK TO RULE** are back together and recording for their upcoming CD. Last but not least Pete Puke, the singer from **DEATH SENTENCE** has recently passed away from apparent liver damage.

submission hold

the dunderheads

ALL-AGES VENUES: **Crosstown Traffic** on Hastings St. has had shows on and off for the past three years now. **Seylynn Hall** in North Vancouver is a larger venue that has both local and out of town bands, both big and small. Someone usually musters up a hall somewhere. **Thunderbird Lanes**, also in North Vancouver, has bowling and bands at the same time! it recently played host to the Queers. For total D.I.Y. all-ages gigs both small and large, contact Submission Hold at (604) 254-4152.

CLUBS IN TOWN: **The Columbia** is on the scuzzy part of town, but is fairly cheap and easy going. **The Niagara** is free until 9pm. It plays host to both local and out of town bands and is not too expensive. **The Starfish Room** is a larger venue that usually has out of town bands but is kinda expensive. **The Gate** has punk bands occasionally, but it sucks because it's expensive and it's full of jerky jocks.

RECORD STORES: **Track** and **Zulu** are independent, but prices are kinda high. **Scratch** are cool people, but are more into noise than punk. The coolest DIY punk record store is **Washout records** on Granville St.

FOOD: **Food Not Bombs** serves in Britannia park on commercial drive on Saturdays at 3 pm. You can get stuffed at the **Carnagie Centre** at Main and Hastings for about $2-$3. There are tons of 99 cent pizza places that also sell cheap samosas.

GENERAL: The best place to be if you want to run into some punk types is Commercial Drive located on the East Side.

So that's about it. Sorry to anyone I've left out. If you're interested in playing in Vancouver I can help, and if I can't, I'll find someone who can. Please write and send demos to: Mark Dunderhead c/o Outcast Records №3-1895 Commercial Drive, Vancouver BC/ V5N 4A6 / Canada. Get in touch! Until next time. Up the punks! Photos by: Andrew Dennison

the dole

dbs

Well we've survived another blistering cold winter in the deep freeze up here in Toronto and while parts of the punk scene have been hibernating everyone still seems to be busy as shit. So in a metaphoric spring thaw kind of a way, here's the bloom of Spring coming from the Golden Triangle region of the Great Lakes.

Jeff from CHOKE HOLD has left **LEFT FOR DEAD** to start up a tattoo shop in Florida. The band has recruited scene heavy weights Joel Fischer (SKEW-G), Pat Lazo (BLUNDERMEN, KFC) and Paul Abrash (ONE BLOOD, BLOWHARD) to fill out their roster and will be continuing. Meanwhile the old LEFT FOR DEAD have 13 songs recorded which will make its way onto splits with EXIT WOUND, CHOKEHOLD, and ACRID. As well, they have a new 5 song recording that will be released with OCHRE. **Static Age**, the store the singer was doing closed down, but Chris is continuing to do a distro.

Toronto's crusty kids, **SKEW-G** have recorded material for a split cassette release with **DISABUSE** (Halifax), and **INITIAL DISTRESS** (Mtl). They too have a newer recording and hope to put out vinyl. Bringing on the husk.

Both **BOMBSHELTER** and **WARFACE** have recorded for a split they will put out by themselves. BOMBSHELTER feature members from NO MANS LAND and SPANKY while WARFACE feature the other two members of the BLUNDERMEN. The singer from BOMBSHELTER has a comp tape out called "Arrhythmia 1".

REPEAT OFFENDER have a split EP out with MDC and a track coming out on an international comp. The MDC song has Pig Champion playing guitar. Their drummer, Joolz put the record out. You can get it by writing Rory Records c/o J. Montgomery, P.O. Box 156/ 689 Queen Street, West/ Toronto, ON/ M6J 1C1.

Scene reports

HOLOCRON have a split LP out with REVERSAL OF MAN, from Florida. The singer just hosted a New Year's Eve gala that featured 13 bands from as far away as Florida and it was pretty cool for the most part, inspiring similar shows in Burlington and Cobourg.

YOU IDIOT have a 6 song dumbo (get it?) out. It sounds like HAWKWIND done by a punk band, so all you hardcore Lemmie fans take note. This represents a big departure from their HOCKEY TEETH/SUCKERPUNCH days. And rumour has it that **HOCKEY TEETH** are getting back together to do a reunion show.

ACRID have just recorded a bunch of times. They are the newest and greatest in power violence sensations, but I might be biased as I am releasing an LP worth of their newest material. You might want to know that they have splits coming out with LEFT FOR DEAD on No Idea; HINKLEY on Anima; and BOMBS OF DEATH, a band featuring members from SPAZZ, STRUGGLE, and ASSUCK. So fans of that German manic craze sound track their stuff down.

GRADE have the old drummer from IGNORANCE NEVER SETTLES. GRADE are touring Europe. **SOOKYIN**, Much Music's (Canada's MTV) coolest, punkiest veejay, has released a CD of spoken word bits entitled "Guns 'n' Wigs". **SECRET AGENT** have a CD recorded called "from conception to extinction" to be released on Mum 'n' Dad Records. Their guitarist will be releasing issue №2 of ***The Kids are Uptight*** zinealogue. **DANKO JONES** have recorded in NYC, did a mini tour with BLONDE REDHEAD, and are embarking on tour of the States. **PECOLA** just released a 12", the drummer broke his leg, and the band is borrowing SMALLMOUTH's drummer to do their tour. Jamie from the SHUTTLECOCKS is playing with the **STINKIES** and has joined ANTI-FLAG (from Pittsburgh). Members from REPEAT OFFENDER and the SHUTTLECOCKS are forming a band tentatively named **SCUMBOLINA**. Nick Pye from SHOTMAKER has joined **VENUS CURES ALL** and they will be recording very soon. Sara from VENUS has a garage punk band started called **THE CO-OPERATORS**. **GUH** got a government grant to put out some more recordings, but how the hell did they swing this with all the cuts to arts funding? **SMALLMOUTH** recently recorded a live show for CBC's (NPR equivalent) *Brave New Waves* with other Skull geek bands. **SATAN'S ARCH ENEMY: GOD** have a tape coming out. Love them or hate them **NEW DAY RISING** have called it a day. Members of GRADE have formed this new side project called **JERSEY**, a pop-punk band that sounds like OP IVY, AVAIL and FACE TO FACE. **SPITTLE** have a tape out entitled "On the run with Spittle". Members from UNION OF URANUS and WATERSHED have formed a band called **HACKSAW**. Their demo is out and they are touring much of the summer. The remaining members of CHOKE HOLD have a new band out called **78 DAYS**. There is a great new San Diego influenced band from Pickering called **STANDING 8**. The drummer from ACRID has a pop punk band together called **THE WAY OUTS**. Trevor from BREE has formed a nemesis band called **The FAR OUTS**. Stay tuned for some super hero drama as they duke it out. And speaking of way out, here is some way out news....the singers from **POLITIKILL INCORRECT** have hooked up with Canadian folk legend Bruce Cockbourne to record a song exposing Wise Use, the environmentally fucked conservative group who out-organizes cool grassroots groups for government funding. I've heard that it is going to get released as a single.

Labelwise..... **Anima** has released the JONAH / DRIFT split 7"; the Food not Bombs comp and the JONAH single are still coming. He is working on a benefit for M.O.V.E. which involves a split with ACRID and HINKLEY (Chicago). Trevor from BREE has released a JONATHON THOMAS / SPRUCEHILL CD. **Winter Records** is now called **Rhythm of Sickness** and they have a Canadian comp in the works. Rhythm of Sickness will be opening a record store in London. **Workshop Records** is in the process of re-releasing the UNION YOUNG AMERICA EP and has just released the FRANKLIN "Go Kid Go!" as a CD. **Outcast Records** is becoming more of a distributor. **Aural Borealis** is releasing a CD of PHLEG CAMP material which includes out takes from their last recording and CBC radio sessions. **Ragamuffin Soldier** (my label) is releasing a double LP by MEXICAN POWER AUTHORITY (ex-NEOS). **Whiskey Sour** has just released a cassette by AMOR de COSMOS and is working on a sampler compilation; **The Wheatfield Press** just released the new GRADE EP and have a BLAKE EP and a GRADE retrospective CD to follow. And **Who's Emma** is starting up a mail order in the vein of Blacklist. For a full catalogue write 69.5 Nassau St./ Toronto, ON/ M5T 1M6.

Speaking of **Who's Emma**, Toronto's punk cultural/community space has moved into a bigger place. They relocated across the street in an old bike store that is three times the size and hope to be doing all ages shows in the basement. So for bookings call (416) 598-3354.

Otherwise, touring bands could contact the following people in the following areas for shows: Kate from Black Scorpion in Toronto at (416) 535-7315; Melanie from Caution Prod'ns in Toronto at (416) 504-5070; Ewan in Toronto at (905) 727-9054; Neil in Mississauga at (905) 820-5614; Trevor in Oakville at (905) 849-1110; Kyle in Burlington at (905) 631-7167; Kevin in Kitchener at (519) 747-9333; and/or Paul in London at (519) 858-8403.

Shows usually take place at: **The el Mocombo, Rivoli, The Opera House, Lee's Palace, The Horseshoe, The 360 Club, 26 Oxford**, and **The Generator**. If you're in town and you don't know about these places pick up a ***Now Magazine*** for their listings and addresses. *Now* is our equivalent of the *Village Voice*, except its free!

The **Hardcore Hotline** is your best and most current source for finding out about shows and cool events. Call (416) 535-8184. The hotline will have a web site soon for you out-of-towners who want to know what's going on without the big long distance bills.

Zinewise, a bunch of new zines have made it to print since the last report. ***Flo*** came out bound in a tablecloth cover with a real life mustard stain. Awesome idea. The innards contain comics, articles, photos, and a Mr. Screwhead centerfold.

Half Hearted Platitudes put out by former CFRU radio host Joanne Huffa is loaded with cool cartoons, personal commentary and stories about local scenesters.

Punk Fiction, a zine from Burlington, has released issue №4. This issue has articles on feminism, boycotts, nationalism, Poland and punk rock; has scene news; lots of graphics; and the people involved are doing gigs in Burlington under the "punx against profits" moniker.

Stacey of *Rivet zine* released a comic book known as ***Weekend Bit***, to document the trials and

Scene reports

tribulations of SPITTLE. Even more recently he has put out a mini comic entitled ***UFO***.

The super mega bonus all-you-can-eat blow-out edition of ***Even More Punker Than You (E.M.P.T.Y.)*** just came out. The new issue has interviews with PUDDY, GOB, FACE-TO-FACE, CHIXDIGGIT!, TIREKICKERS, PMS, 10 DAYS LATE, along with loads of opinions, articles, a bitchatorial, and a lot of personality. Check this zine for the gossip on Northern Ontario hardcore, as well.

Celtic Pamplemousse will have issue №8 out by the time you read this....and it won't be a web zine.

Girl Talk put out a ***Women in Rock 1997 Calendar*** with pictures of women in local bands, not bathing suits. You can write Celeste or Chrisa at 191 Westminster Ave./ Toronto, On./ M6R 1N9, for your copy of this collectors item. So what if the year is almost over?

Cut and Paste – the zine fair, is working on their eighth outing on August 16th. If you'd like to participate contact Cut & Paste, c/o Stacey Case at P.O. Box 193/ 689 Queen Street West/ Toronto, On./ M6J 1E6.

This great short film project was recently put together by some super cool dyke punks. "Three Minute Rock Star" features 42 film shorts on freaks from Toronto and details what makes them a "rock star" in the colloquial, cool sense of the term. The idea was to demystify the film- making process and put cameras in the hands of the freaks. Quite a few punk rockers partook in the challenge and it has been one of the most talked about ideas around here in a while. The idea of recruiting new filmmakers from the freak ranks is a great idea. Copies of a selection of the videos are available for $25.00 ppd through Allyson Mitchell @ 121 Lipponcott St./ Toronto, ON/ M5T 2P2.

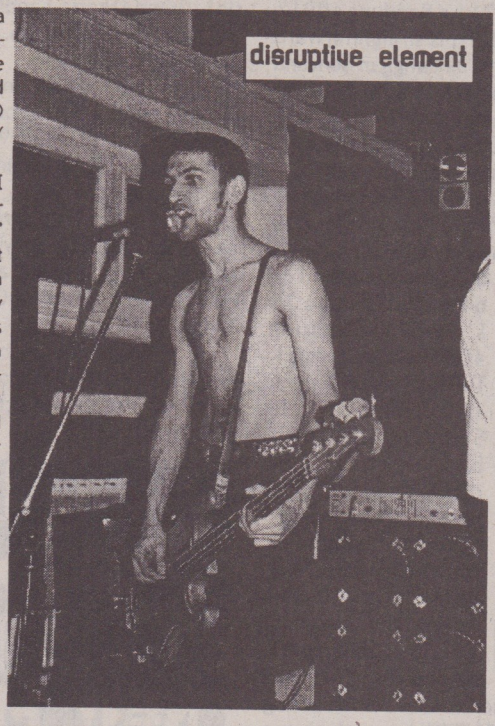
Radiowise, I still host a two hour hardcore show – **Fast'n' Bulbous....on the spot** (Tuesdays at 9 pm on 105.5 FM). You can only catch it up north due to its limited frequency range. In recent months we have featured Richard from ARMED WITH ANGER, Lisa and Esther from Heartbreaker Distro, Joanne Huffa from CFRU and oodles of other local scensters. In months to come, we are installing a live segment in our show. The first Tuesday of the month, a new local band will play for half an hour live in CHRY's office studio and we will simultaneously broadcast the performance. The first one will feature SKEW-G and in future months we hope to get in BLAKE, STANDING 8, and HACKSAW. We are still doing a demo feature every week so bands can send in their tapes c/o me to the address below.

Radio Bondage is the show to check downtown and they have been doing some really awesome features with the Days of Action Coalition, Daniel Richler, and Annie Sprinkle just to name a few. Stacey's **About Town** has bands play live on the air every week and if you are in a band and have a Wednesday afternoon off you can contact our version of John Peel at (416) 595-0909. **Hell Yeah!** is a new program described as 'one swanky hour of garage, surf, hot rod punk with crust and rock 'n' roll' starting at midnight on Thursdays. All three shows are found on CIUT (89.5 FM).

And **Aggressive Rok**, king of all hardcore shows, has been moved to 9:30 pm on Sunday nights (88.1 FM). They have a new line-up featuring Paul Abrash formerly of "Death Core up yer Kilt" and Ted Wong formerly of "Fast 'n' Bulbous". They are doing a live ASSUCK interview and have attempted to do a SPAZZ interview on the air in the past. Cudos.

That's it for now. You can write me about any addresses not mentioned in the above report at CHRY, c/ o Fast'n Bulbous....., Rm 413 Student Centre, 4700 Keele St./ Downsview, On./ M3J 1P3/ Canada and I will forward you the information. Take care y'all, Stephen Perry.

Salut! Yann here. I live in Brittany which is situated in the west of France. I'm doing this with the help of my brother Pierre and Yann who does Sanjam zine.



Bands: **VANILLA** have an EP out on La Libre Expression and an LP on Pyrrhus from Belgium. They play Ebullition-style emo. I'm not sure if they're still around. **PITFALL, JASMINE, SYMPTOM OF ISAAC, IVICH** and **SEA SHEPHERD** split up a while ago. **ANOMIE** play a mix of emo and crust. They have a split EP out with emo band **PEU-ETRE**, and a split LP out with PEACE OF MIND from Germany. Out soon is a split EP with **ACTIVE MINDS. ANANDA** played the Vort'n'vis last September. Are they still together? Not sure. **UNDONE**'s LP, out now on Christophe Mora's label, is total Ebullition style emo. Their first EP is still available as well as the new (posthumous) one. **FINGERPRINT** (RIP) discography CD is out on the same label. **ORIGINAL DISEASE** split up after 10 years and one CD on On A Faim. They produce melodic rockin' hardcore. Their ex-singer has started a new band in the same vein (a la INSTIGATORS) and they have a demo out. **HEYOKA** just put out their first full length, it's 100% punk-rock with 2 female singers. **FILTHY CHARITY** (grind/ death core) have their CD out. They've been around for years! **KOCHISE** haven't released anything in a while but they're still playing shows from time to time as well as organizing some shows for anarchopunk bands. They should have a brand new LP put by the summer of '97. They play great anarchopunk-rock-core with a couple folk tunes here and there. **SCRAPS** have a split live EP out with another old anarchopunk band called **ATENTAT SONORE** (who used to sound like METAL URBAIN or a faster BERURIER NOIR, but have a more hardcore approach nowadays). ATTENTAT SONORE will be featured on my new CD compilation. STORMCORE: as you may have guessed they play NY metal a la MADBALL/ NEGLECT, and are one of the most popular bands around these days. They have a mini-CD out and a new one on Mad Records, as well as several split EP's. **RAWNESS**' split mini-CD is almost sold out, but they have plans for split EP's or CD's for 1997 hopefully. Their sound is much more melodic nowadays. **ENOLA GAY** has called it quits after a split LP with **VOMIT YOURSELF**, a split LP with **COCHE BOMBA** and a split EP out with VIVISECTION from Japan. Ex-drunkards (oops! I mean members) now play in **DISBEER**. COCHE BOMBA are, according to me, the best band around at the moment. Manic, killer crust/ thrash/ grind/ hc, excellent humourous political lyrics! **TROMATISM** (featuring ex-BERURIER NOIR fame Loran) put out their first EP in late '94. They play anarchopunk-rock with a slight metal touch. New EP out soon? **LEGITIME DEFONCE** (punk/ hc) have 2 albums out on Panx. **CAUSE'N'EFFECT** are a cool California influenced melodic hc band with a "DIY" attitude and a 4-track EP out on Panx. They will appear on a CD compilation out in early 97 under a new name... which I forgot. **PRIMITIV' BUNKO** (total crust!) are experiencing some line up problems. **MASS MURDERERS** (two CD's, one live 10" out) have already played with the EXPLOITED. **DISRUPTIVE ELEMENT** play old style hc and have one EP out, they're working on a full length CD. Newer bands include **RIGHT FOR LIFE** (hc), **ASIDE** (crusttpunk), **UNEVEN** (hc), **AHORCADOS** (punk-rock), **MURDER ONE** (grind). That's it for bands. Of course there's more, but these are the ones which put out records. Read zines if you want info on more unknown ones, OK?

Zines: There are no zines in English around here apart from ***Sanjam***, but I'll drop three names: ***Earquake***, France's biggest and more regular punk/ hc zine (in French–over 50 issues out!) and ***My Word is....*** a free zine in both English and French. ***Le Voyageur*** is a newsletter full of international scene reports, in both English and French (issue 3 out now). *Sanjam* №5 should see the light of day in June 97 with interviews, reviews (done by the bands themselves), and opinions expressed by various scenesters. I write the ***International Straightedge Bulletin*** (in English). Already 21 issues out, available for 3 dollars.

Labels: **New Wave** are still around. They have now decided to concentrate on 7"s of female punk-rock-thrash bands; send them your demo! They've put out the "Gore gore girls" 7" comp with female punk bands, and are preparing a second volume of this girl band 7" series. **Panx** recently put out many records (see above) including the ABUSO SONORO EP (Brazilian grind) and an ARTURO CD (Italian punk). **Darbouka** puts out records with bands from far-off countries (Lithuania, Brazil, Latvia, Turquey, etc). **Sanjam** is planning a CD compilation with four melodic hc bands. Their first mini CD of the US melodic emo band EMILY is still available. **Hardside** will put out a EP by UNDERGROUND SOCIETY (NY metal). **Ape** is the DIY label of the band ANOMIE. They put out EP's by TROMATISM, PEU-ETRE, ANOMIE, and more recently a posthumous EP by thrash-punk band AUTONOMIA INDIGENA. A couple new labels are getting started and many people are, at last, starting to react against the recent demise of the punk-Hc scene. The months to come should see the birth of many great projects. Also available from me is the RAWNESS / PERSONAL CHOICE mini CD. (fast-no bullshit-Hc with intelligent socially aware lyrics. Only 6 copies left!). Out now is a new hc comp featuring 7 intemational bands (XACTO, PERSONAL CHOICE, SC, STONEWALL, MEANSTREAM, AUTOCONTROL, BY ALL MEANS).

For more info on French stuff and for contact addresses feel free to write us. We also wish to help travelers. We can put you up, show you around, etc.. But *only* punk/ hc people please. Take care, Yann.

Y. Boisleve/ BP 7523/ 35075 Rennes cedex 3/ France/ Email: yann.boisleve@uhb.fr

Scene reports

Well, good news for all you "exotic" scenes fans. I just came back from Indonesia and they have a thriving, great punk/HC scene! It all stalted at the beginning of the '90s with bands now considered as veteran like **NETRAL** or **PAS**, mixing punk with pop and HC and both having toured the country extensively, meaning they played to audiences not only in Java, but also in Sumatra, Bali, and even Sulawesi. Everything started around a bunch of skater kids in Bandung (West Java) and it spread from there to other cities on Java, like the capital Jakarta, Surabaya and Jogiakarta, and further scenes started in Medan (Sumatra) and Denpasar (Bali). The Indonesian scene had been dominated by thrash and metal acts in the '80s but these times are over and now you can spot punk/HC graffiti on slum walls in Jakarta and even on remote Java village railway stations...

This scene report will focus on Bandung as I had no time to check the other scenes and had only a week Rest & Relief there as a break from Afghanistan). Typical HC gigs in Bandung (usualy held at a decayed sports hall) draw a thousand fans! **PAS** (c/o Richard Mutter / Sukasenang III/4 / Bandung 401241 / Indonesia; fax 62-22.771840) has a tape EP "4 Through The Sap" and an album "In (No) Sensation" out on CD and cassette (released by **Aquarius Records**, a big local company). Their 2nd alburn will be out when you'll read these lines. Richard, their drummer, also runs a rehearsal studio (where most Bandung punk/HC bands rehearse) and a music/T-shirt shop in his own house (where you can buy a lot of great import CD's and even German zines like Ox...), and started a small label **"40.1.24"** (together with Helvi, **PUPPEN**'s manager. So far they produced the first album of **CLOSEMINDED**. Everything is on a DIY basis and he's a really cool guy, so contact him for more info. **NETRAL** has 2 albums out on CD and cassette too, "Wah...lah!" and "Tidalc Enak" (c/o PO Box 4377 / JKTM / Jakarta 12043 / Indonesia). Vinyl has bccn dead in Indonesia since the '70s, so most bands release their stuff on cassette now with just the biggest bands having CDs out. But don't worry, my own label Tien An Men X9 Records will release end of June 97 the first Bandung punk comp 7" EP titled "Injak Balilct", an edition of 500 copies, it will include a track each by **PUPPEN**, **CLOSEMINDED**, **DEADLY GROUND**, **ALL STUPID**, **RUNTAH**, **TURTLES JR**, **JERUJI**, **SAVOR OF FILTH** and **PIECE OF CAKE** (Tian An Men 89 Records / c/o Luk Haas / 128 rue de Soultz / 67100 Strasbourg / France; distributed through Darbouka Records c/o Fred Brahim / 17 rue de la Foret / 67340 Menchhoffen / France). The most popular HC band in Bandung now is **PUPPEN** (c/o PO Box 1580 / Bandung 40015 / Indonesia). They have a tape EP out "Not A Pup" which sold 5000 copies (!) and are presently recording their 1st album. Other bands in Bandung include: **CLOSEMINDED** play an interesting and of industrial HC (c/o PO Box 1711 / Bandung 40017 / Indonesia). **SAVOR OF FILTH** is straightforward HC in the U.S. '80s style (c/o Jl. Sanggar Kencana VIII/20 / Bandung / Indonesia). **DEADLY GROUND** is strong HC (c/o Jl. Pak Gatot Kaya 37M KPAD / Gerlong / Bandung 40153 / Indonesia). **PIECE OF CAKE** plays pop-punk (c/o Sekeloa 23 / Bandung 40134 / Indonesia). **RUNTAH** (meaning "garbage") plays oi (c/o Pam / Gagak I No. 250 / Bandung 40123 / Indonesia). **JERUJI** is punk in a British '80s style (c/o Ketu / Jl. Jumbo Jet I No.11 / Bandung 40534 / Indonesia). **TURTLES JR** is HC/punk (c/o Tiar / Jl. Setiabudhi 356 / Bandung 40143 / Indonesia). **ALL STUPID** plays HC/punk too (c/o Iwenk / Komplek Margahayu Raya / Jl. Saturnus Timur II No.4 / Buab Batu / Bandung 40286 / Indonesia). **BALCONY** plays hardcore (Jl. Melong Cijerah II/21 / Bandung 40213 / Indonesia). BURGERKILL is in the same style (c/o Kimung / Palapa Studio / Jl. Ujungberung No.118 / Bandung 40612 / Indonesia). **KEPARAT** (c/o Toro / Jl. Kopo Sayati / Komp. Batuwangi No.25/2 / Bandung 40227 / Indonesia) and **GERILYAWAN** (c/o Robby / Komp. Kopo Permai / Blok 5CD/72 / Bandung Indonesia) play punk. **FULL OF HATE** is a HC skaters band, they usually hang around at Hobbies (contact c/o PUPPEN). **KOL** plays HC in a rich variety of styles in a VICTIM'S FAMILY way (c/o Karat / PO Box 7778 / Bandung 40122 / Indonesia, e-mail: karatan@ibm.net): They have one album out. More Bandung bands: **TOTAL RIOT**, **SONIC TORMENT**, **UNDERCONTROL**, **THOUSAND LIES**, **SENDAL JEPIT**, **AGENT SKINS**, **INSULIN COMA**, **SLUM**, **HOMICIDE 187**, **UNITED YOUTH**, **SPEAK OUT**, **49PERCENT**, **TIGABELAS**, **HELLBURGER**, **THE SECOND**, **MAXIMUM DEAF IMPACT**, **PIMPLE**...

Most bands in Bandung use English for their lyrics, but some started to write Indonesian songs, and even Sunda songs (Sunda is the language of West Java). When in Bandung, check the **Hobbies** skate shop and skate park, where you'll for sure meet famous scenesters. For vegetarians, try the great gado-gado, a local vegetable salad with peanut sauce. Food is marvelous and cheap in Indonesia.

In Jakarta you can find bands like **WAITING ROOM** (HC with Mighty Mighty Bosstones influences; c/o Lukman / Jl. Kayu Manis 10 No34C / Jakarta 13110 / Indonesia) or **STEP FORWARD** which plays HC with a female vocalist (c/o Andre / Jl. Saung Gintung No42A I Blok E 12 / Jakarta Selatan 15416 / Indonesia). Other Jakarta bands include **ENTROPY**, **REVOLT UNDECIDED SUCKS**, **ANTISEPTIC**, **STRAIGHT ANSWER**, **IDIOTS**...

There are not many punk zines around, the concept is still new, but there's at least ***Brainwashed*** (c/o Jl. Skip No20 / Pisangan Baru / Jatinegara / Jakarta Timur 11310 / Indonesia), with 4 issues out.

In Medan (Sumatra), there's at least one band, **MORBID**, playing a mix of HC, thrash and pop. They have one album out (titled "More Beat") c/o PO Box 1003 / Medan 20000 / Indonesia).

So what are you waiting for? Get in touch with Indonesian bands or prepare a tour of the country. You'll love it! Action, not words! See you guys, Luk Haas.

NEW MEXICO

Hey there! It's Brian Angel from Kablooey! fanzine once again to update you on good 'ol Albuquerque.

Lesee.. bands!! Our very own noise punk kids **ANCHORMAN**, just got through recording and should have a 7" out by the time you read this. I can't wait! Write them at 223 Princeton SE/ Albuquerque, NM 87106 for info. **BLASTOFF** recently broke up after releasing another good 7" of wacky geek rock. $3, 1115 San Rafael NE/ Albuquerque, NM 87122. **BLIND NINE** are still ripping it up in skate punk fashion. They should

be getting off their asses to record new stuff soon. Go see them on tour!

For Motards style drunk punk, **THE CHINESE LOVE BEADS** are the band to check out! **THE DRAGS** new record should be out on Estrus now. Dulcinea from The LOUDMOUTHS in San Francisco says, "They (Drags) really know how to rock the kids!" 'Nuff said. **ELEPHANT** have a whole new sound of power pop punk now. These veterans of our scene will hopefully record soon. Write: 428 Aliso NE/ Albuquerque, NM 87108. **THE EYELINERS** are already getting lots of attention. They changed their name from PSYCHODRAMA and have an awesome record out on Sympathy For The Record Industry. If you like THE RAMONES, THE MUFFS, and THE GO-GO's, you'll love them. Write to them at Eyeliners, PO Box 81922/ Albuquerque, NM 87198.

FLAKE are another great band getting well-deserved recognition. Their new 7 inch on Headhunter/Cargo is probably the reason. Great catchy emotional pop punk. Think J CHURCHish. **THE HELLCATS** are a band that NOFX are fans of. They don't play out very often unfortunately, but

write them anyway! 5850 Eubank Blvd. NE Suite B-49/ Albuquerque, NM 87111. **THE HONEYS** are still rockin with a new drummer and keyboard player. **THE JACOBINS** have added more speed to their dark, screamy style. **LUXO CHAMP** have a superb new 7" out. Fans of DEVO or SUPERNOVA will dig it. Contact them at: 805 Princeton SE/ Albuquerque, NM 87106.

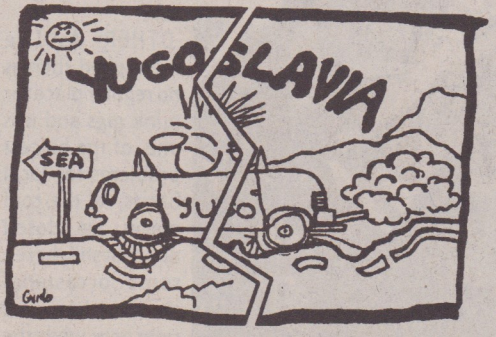
THE NEEDY are a newer, fast Fat type band. **ROLLOVER 45** are becoming one of the best bands in town. They're fast, poopy, and funny as shit! I believe they've finally got a 7" almost complete. Write: 1521 Roma NE/ Albuquerque, NM 87106. **THE RONDELLES** are a youthful, fun, cute, garage pop band. Write them about their tape. 1115 San Rafael NE/ Albuquerque, NM 87122. **SCARED OF CHAKA** are still rocking roofs off in the land of enchantment. They're probably on tour right now. Go see them! New 7"s should be out soon. The record labels love these guys. !Viva la Chaka! **SMUG** are an awesome straight up, energetic punk band with a sense of humor. Get their cool 7" at 544 Goliad Ct. NW/ Albuquerque, NM 87107. **TRISOMY 21** are probably the fastest 'burque band. They just released a tape. Get one: 9400 Admiral Nimitz NE/ Albuquerque, NM 87111.

Ya like that 70's mod style? **UV TRANSMISSION** have got it down! Check them out! 721 Arizona SE/ Albuquerque, NM 87108. **THE WADS** are still playing once in a blue moon. Boy, is it an event when they do! Dave from SOC plays guitar in this wacked out sex-punk band so you know they're good. **WORD SALAD** have finally gotten signed. A new 7" should be out on Prank Records. A must for all hardcore kids! Other bands to look out for include **THAT'S SWELL** and **PULLOUT METHOD.**

The best store in town is still **Mind Over Matter** at 1710 Central Ave. SE/ Albuquerque, NM 87106, phone (505) 842-5922. The best video store is still **Wavy Brain** which has moved to 3108 Central SE/ Albuquerque, NM 87106, phone (505) 256-3686.

Bars are usually the only venues. Hopefully that'll change soon!!! The usuals are **Dingo** (505) 243-0663, **Launchpad** (505) 764-8887, and **Pony Bar** (505) 342-1458.

There are some great zines from here too! ***Heights Kid*** - 4017 Glen Canyon Ct./ Albuquerque, NM 87111, ***Slut*** - 306 1/2 Arno NE/ Albuquerque, NM 87102, ***Capt'n Nola*** - PO Box 11212/ Albuquerque, NM 87192, ***The Vegetable Inside Us All*** - 400 Aspen Ave./ NE Albuquerque, NM 87110, ***Lie Detector*** - 4601 Rainbow NW/ Albuquerque, NM 87114, and, of course, ***Kablooey!*** - 6516 Astair Ave. NW/ Albuquerque, NM 87120, phone (505) 899-2943. Call or write me for any more info. I'll do my best to help you. Also check out this year's New Mexico listings in "Book Your Own Fucking Life" for stuff. Thanks a lot! Brian Angel.



Hello. While I was collecting listings for "Book Your Own Fucking Life" I came to the idea to write a scene report from my hometown, Novi Sad. It's the second largest city in today's Yugoslavia (well, Serbia that is.) It's in the north of the country and has 300.000 inhabitants. We've had a punk scene since the early days and I think that today's generation of bands deserves to be introduced to the MRR readers.

The first punk bands started in late 1977/ early 1978, such as **PEKINSKA PATKA, GOMILA G** and **CRKVENI PACOVI.** The only band from that time who got a record contract was PEKINSKA PATKA (Peking duck). Their first LP and the first three singles are on wanted lists of many European punk record collectors, because the band had a unique and great early punk sound. They split up after releasing their second LP, which was more JOY DIVISIONesque oriented. The lead guitarist went on to form a ska bend, called **KONTRA RITAM** - they had an interesting LP out and then split up. Members of GOMILA G went to join various bands after the demise, the most notable being **OBOJENI PROGRAM**, one of the most popular "alternative" acts in Yugoslavia today (they were on European MTV). Some members of CRKVENI PACOVI (Church Rats) and **VAN KONTROLE** (Out of Control) were active in the 80's with the legendary Oi/Punk combo named **2 MINUTA MRZNJE** (2-minute hate, like in "1984"). They split up after a couple years of existence and some of their demos appeared on a 7" record put out in 1995 by "No time..." records from Belgrade (see MRR №151 vol. 2 for review).

The zine scene started in early eighties with ***VAN KONTROLE, PUNK PROCES...*** then continued through the decade with ***Clockwork Novi Sad*** (Oi), ***Bolji Zivot*** (Punk/HC), ***Madness, Ujvideki Shitkaz, Noise Reduction Off***, etc. None of these zines exist today. There were also a lot of other bands in the 80's, such as **REVOLT, GRADSKI MACORI, DJANGO, FLUOREL TACKAS, RITAM NEREDA, KAPETAN LESHI, ZAKON ULICE, MR JOINT** etc.

OK, that was a little bit about the past. Let's see what we got in 1997, 20 years after the "punk broke" as some like to say.

BANDS: The first to be mentioned, as always when someone writes a scene report from Novi Sad, is **VRISAK GENERACIJE** (Scream of the generation). They started in 1983 when Gaga (guitarist, singer and the only original band member) was barely 14 years old, and they've been active (more or less) through all these years. In the beginning they were a classic Euro-HC band, kinda like B.G.K. crossed with G.B.H. But their sound matured with the years and now they've got a more melodic, punky sound but without losing any power. They have 3 studio albums (on cassette only, it's hard to get a record in Yugoslavia, you know) and a compilation tape with early demos and rare live stuff. Their recent album from 1996 is called "Beer off" and has awesome production and 16 great songs. It's been put out by Gaga himself, a true D.I.Y. release. **NOSPEEDLIMIT** is a hardcore band in the vein of

old NYC bands. They're powerful live and have an album out on Start Today Records. They also have some early demos which they are not so proud of today. **BONEBREAKER** is a side project of some NOSPEEDLIMIT members and they play tuneful pop-punk in SoCal style. They've put together two demos - 10 songs total, and are soon to release an LP, I hope. **MITESERS** started as a powerful thrashing hardcore band when they were 16 years old and that moment was captured on their first demo from 1991. According to many people, this was the best hardcore material that ever came out of Novi Sad. Their recent style is still as powerful but more skilled and melodic. They have a split tape with CHRONIC INFECTION out on Tri Drugara Records with 8 songs varying from ska-core to one minute thrashers. **PROVOKACIJA** is an Oi/punk four-piece. They have that matured Oi-punk sound akin to P.T.T.B. and have a great self released debut LP called "Novosadska verzija". Their earlier material is captured on a split tape with KREATIVNI NERED. **BLITZKRIEG** is also an Oi/Punk combo with well-known melodic sing-a-long choruses. Last fall they recorded a full length which is soon to be released. **FORCE UNION** is another NY influenced hardcore band with have two demos. **TOTAL PROCES** were called just PROCESS and when they realized that there are/were too many bands under that name, they decided to change it. They play tuneful sort of punk-rock with female vocals and they play around a lot. They have 3 demos - 12 songs total, the last one being more on the poppy side of town. **KOROZIJA** (Corrosion) self-described their music as "rumblin'n'rollin" and they are a powerful garage punk outfit. They play real loud and fast and have recorded a demo just a few weeks ago with 6 songs. **DISTORZIJA MOTORNE TESTERE** (Distortion of a chainsaw) are also fast'n loud punk & roll band sorta like early NEW BOMB TURKS. They've recorded an LP two years ago but had never released it because "the production was too clean". **DOBAR FAZON** is a pure pop-punk band that is awesome live. They played too many times but still have no studio recordings. **STRIVE FOR MORE** is a "Krishna-core" band, but they're not some emo shit. Their sound is strong "Old school" hardcore in the vein of Y.O.T., BOLD, INSTED, etc. Yes, they have a demo too. MORAS ZIVETI DRUGACIJE started as a "HUSKER DU meets ALL" sounding band but then they discovered THE SMITHS (just like Larry Livermore did) and mellowed out a bit. They recorded an album last fall and it's soon to be released. **ZBOGOM BRUS LI** (Goodbye Bruce Lee) play funny punk rock crossed with too many styles (metal, ska, blues etc.). Their shows are exciting: they wear various costumes and masks and always have a lot of "guests" on stage. Their first cassette LP is out on Myusic Yuser and is called "Penk punk pink pank ponk". Recently, they finished the work on their 2nd LP which will be out in March. **INSIDE OUT** is a new band I never saw live but friends described them as MADBALL-influenced hardcore. Yes, there are some other bands but they still haven't got a chance to play live (there has been no regular venue for punk/HC shows in last six months in Novi Sad) so I won't mention them. There are also bands that used to be or still are kind of punk but they are too commercial for MRR standards, I guess.

ZINES: ***Tri Drugara*** (Three pals) started as a classic little xeroxed zine back in 1993. Now it's a big glossy-cover fucker with too many local scenesters involved, covering everything that's concerned with punk and hardcore (some garage too), from "E-word" bands to total D.I.Y. stuff. It has a circulation of 1000 copies per issue and the double issue 7/8 is out now with BUSINESS, VIBRATORS, RAMONES, GAMEFACE, BOLLWEEVILS and lots more. It's got 88 pages. Issue no. 9 is planned for March (PLEASURE FUCKERS, JEFF DAHL, UNWRITTEN LAW...). ***Dnevnik*** is kind of a fun-zine with a strong punk-edge, making fun of rock star straight-edgers and punk celebrities etc. They as well publish some demented poetry and prose. Issue no. 4 is out now! ***Tripoteka*** is one of the newest zines in our town. It s a comic zine done by a few talented teenagers and has two issues so far. They also published the "10 lessons handbook - how to become a punkette" for the newcomers in the scene. It's great reading making fun of posers with nice illustrations that look like the "Love and the Rockets" comic book. ***Direct Action*** is, of course, a straight-edge zine with lot's of preaching but with some well done music interviews too. There's one issue out so far. Warning: all those zines are in Serbian language, so take care.

OTHER: As I've mentioned, there is no regular place for punk gigs and it is one of the biggest problems for local bands. All the cool places are closed now but still there's some occasional shows at bars, and right now, while the protest against president Milosevic is going on, a few bands played out on the streets, which is nice. There is only one independent record store in the city, called **Maksimum Rock'n'Roll Shop** (sounds familiar, huh?). They carry mostly Mordam distributed stuff (Allied, Lookout, Estrus...) as well as Taang!, Fat, Black Pumpkin etc. and you can always find there a lot of local band members and other scenesters drinking beer and listening to new releases. **Start Today Records** is a distro and a label run by a guy that owns the aforementioned shop (actually, I work there too). The label releases records and cassettes from time to time (7" for DEAD IDEAS and EPIDEMIC ZONE, LP for KBO!, cassette albums for KATARZA, ATHEIST RAP and NOSPEEDLIMIT) and currently in the works is a CD/cassette, album for SIX PACK, a melodic HC/Punk band from Smederevska Palanka. There are also a few radio shows dedicated mostly to punk/HC, the most notable being a 5 hour show on **Radio Dunav** and a 30-minute TV show called **Punk Off**.

OK, that'll be it for the first time from Novi Sad, Yugoslavia. If someone needs more info feel free to write. Thanks. Greetings to Boban and Vito from Bergamo, Italy. My address is: Stevan Gojkov/ Micurinova 70/ 21000 Novi Sad/ YUGOSLAVIA.

ADDRESSES:

VRISAK GENERACIJE c/o Predrag Jandric/ Slobodana Jovanovica 31/ 21000 Novi Sad
NOSPEEDLIMIT c/o Igor Todorovic/ Bate Brkica 12/ 21000 Novi Sad/ YU
PROVOKACIJA c/o Ivanovic Vladimir / Dusana Vasiljeva 7/ 21000 Novi Sad/ YU
STRIVE FOR MORE c/o Stankovic Srdan/ V. Petrovica 12/ 21000 Novi Sad/ YU
TOTAL PROCES c/o Igor Buzancic/ Novosadskog Sajma 6/ 21000 Novi Sad/ YU
BLITZKRIEG c/o Gvozdenovic Nikola/ Vase Stajica 30/ 21000 Novi Sad/ YU
FORCE UNION c/o Zoran Baklajic/ Brace Dronjak 18/ 21000 Novi Sad/ YU
BONEBREAKER c/o Ljuba Georgijevic/ Brace Dronjak 17/ 21000 Novi Sad/ YU
KOROZIJA c/o Branko Cveticanin/ Fruskogorska 29/ 21000 Novi Sad/ YU
MITESERS c/o Milos Vojnovic/ Narodnog fronta 68/ 21000 Novi Sad/ YU
MORAS ZIVETI DRUGACIJE c/o Sasa Gajic/ Novosadskog Sajma 6/ 21000 Novi Sad/YU
ZBOROM BRUS LI c/o Slavko Matic/ Mite Ruzica 2/ 21000 Novi Sad/ YU
INSIDE-OUT c/o Ivan Hildwell/ Novosadskog sajma 12/ 21000 Novi Sad/ YU
DOBAR FAZON c/o "Bastiana" (Mile Drinic)/ Kisacka 4/ 21000 Novi Sad/ YU
Tri Drugara zine/ Skerliceva 7/ 21000 Novi Sad/ YU
Dnevnik zine c/o Milos Milosevic/ D.Avramovica 2/ 21000 Novi Sad/ YU
Tripoteka zine c/o Milos Aleksic/ Njegoseva 14/ 21000 Novi Sad/ YUGOSLAVIA
Direct Action zine c/o Dusan Zilic/ Brace Dronjak 17/ 21000 Novi Sad/ YU
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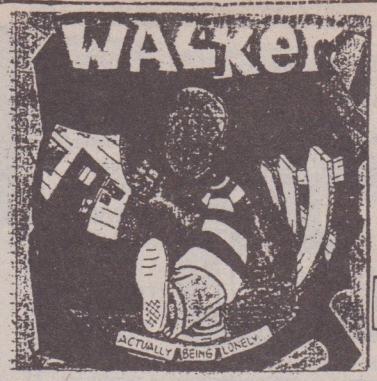

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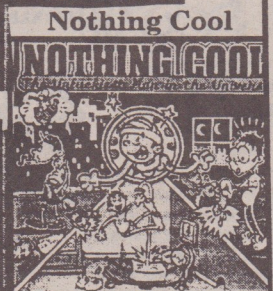

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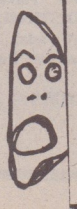

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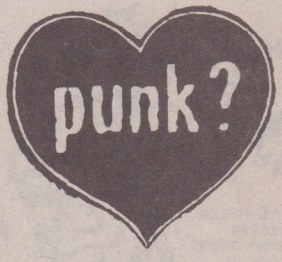

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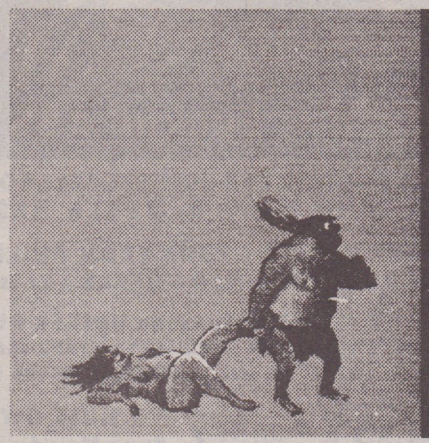

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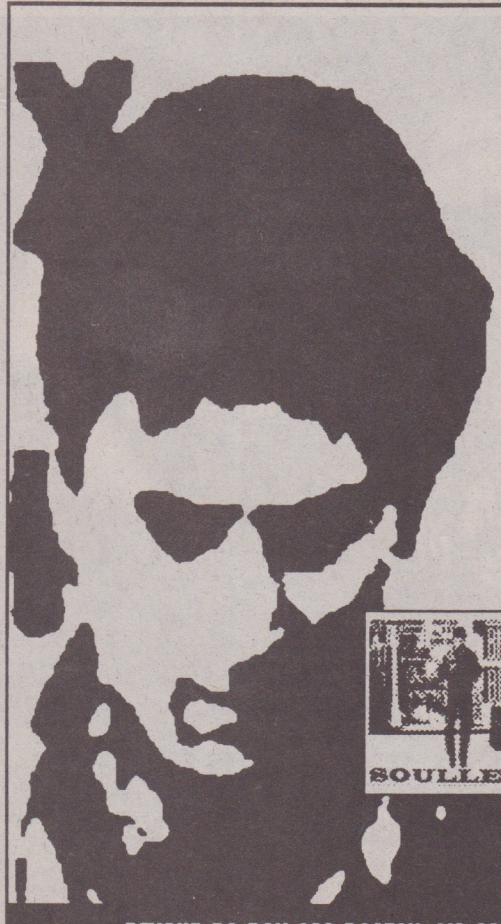

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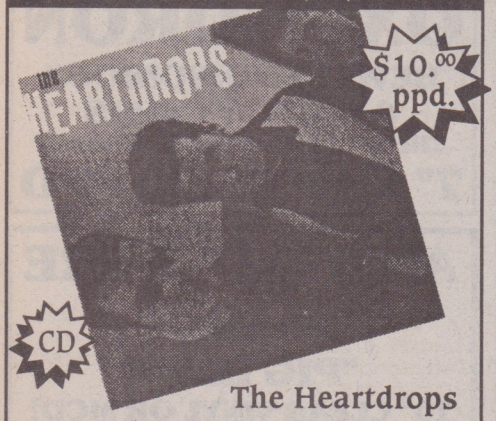

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So, I check out the cover of the Tedio Boys CD, and it is fucking cool. Cheesy space and horror shit. I mean Plan 9, and Herman Munster partying with the Tedio Boys on the Moon! And the case itself was giving off a purple hue that completed the package. Ok, cool cover but these guys are from Portugal, so they got American TV, Let's hear what they sound like! After first listen I understood "Porkabilly", all the shit I read about them were true. Cramps, B-52's, Spaghetti Westerns, B-Movies, Lost in Space, it's all there, and let me throw in Divine. While their influences are obvious, their music takes off like a fucking space ship. The CD "Outer Space Shit", would make a perfect soundtrack.

Well the Tedio Boys are Tony Fortuna (sings), King C. Furtado (guitar), Victor Torpedo (guitar), and Kalo (drums). Their from Coimbra, Portugal, and their CD is out on Elevator Music, New Haven, CT. This is interview was with King C, being from Portugal, his English is not perfect (whose is?). Any how no corrections were made to maintain the integrity of the interview. Contact Tedio Boys through Elevator Music. PO Box 1502, New Haven, CT, 06506.

MRR: So what the hell is it like playing Tedio Boys music in Portugal?

King C: Well. playing the kind of music we play in Portugal is a one way ticket to nowhere. Most people in the music business (labels, promoters, managers), can't even find out what it's all about, They can't understand that there are still bands which play for the fun. The feeling of the music. And that bands don't need to have something interesting or meaningful to say in their lyrics. RocknRoll ain't no poetry contest. All right? It's just energy and the audience knows that. Anyway, you never know what to expect from a gig, you can pay to 800 people one night, and the next one you have 50 mixed up guys at the show. At the end it's always fun. It's what we love, play.

MRR: Are there any clubs or bands around Coimbra that support the scene?

King C: Coimbra is completely different from the rest of Portugal. You don't have problems between any music tribes. You got good Psycho, Rockabilly, Punk, Hardcore, Experimental bands, but then you have absolutely no clubs to play. The huge majority of the bands collapses after a few months. It's a shame because there's a lot of people who want to see them play.

MRR: Tell me something about the police in Portugal.

King C: What can I say? They've continually stopped our shows, they even fired machine guns to stop a mutiny that came up when they climbed on stage and made the band finish a gig at the fourth song (that costed my guitar broken at the feet of a law agent). Well one thing for sure, they're not friendly!!!!!

MRR: How often do you play shows and do you travel Europe.

King C: We play normally one to two times a week and we've toured Spain and France too. In November we're playing the "Big Rumble", which is the biggest Psycho festival in the world (I think), and probably do a little club circuit in England.

MRR: Can we expect an American tour?

King C: We're playing a coast to coast tour in the States in April and May with the Independents.

MRR: I understand that "Outer Space Shit", is your second release, what was the first, and is it still available?

King C: The first CD was called "Porkabilly Psychos!!!" (in tribute to the Rockabilly Psychosis, compilation put out by the Cramps, which had the most sick and demented Rock'n'roll and Psycho bands of the past and present). It was released by a Portuguese label, Numerica. I don't know if it's still available, but it was only distributed in Portugal and Holland.

MRR: What has been your experience with Fernando and Elevator Music?

King C: Well, it's been good for us. Elevator gave us the chance to conquer the world and transform humans in brainless zombies by inserting advance technology in our CD's. That's very positive from our point of view.

MRR: How often do you watch American Television and B-Movies with the sound down, while listening to "Bad Music For Bad People" (the Cramps)?

King C: I think neither of us as ever watched B-movies and heard "Bad Music for Bad People" at the same time, but we do both things separately a lot. I think the Cramps make a better soundtrack for when you're having sex.

MRR: Would you like to do a soundtrack for a movie?

King C: We'd not only love to make a soundtrack, but also a fuckin' sleazy porn abnormal Z-movie. In fact we have dozen of unreleased soundtracks waiting just for the movies to be made!!! Anyone interested? Contact us through Elevator. You'd be surprised how low can our deranged minds get!

MRR: Tell me what the hardest part about being a band, and if the five of you have always played together, or has there been some line up changes?

King C: The hardest thing is not always playing or recording, and often playing in bad, bad sound technicians, that can really tear up a show. Also there are a number of painful stomach (and other..) diseases you can get as a rock musician. The band formed in 1990 by Tony Fortna, King C, and Victor Torpedo and we changed drummer and bassist a couple of times until 1992, when Anre Citizen, Skunk and Kalo came in, and the rest is history.

MRR: Are you having as much fun as the music lets on?

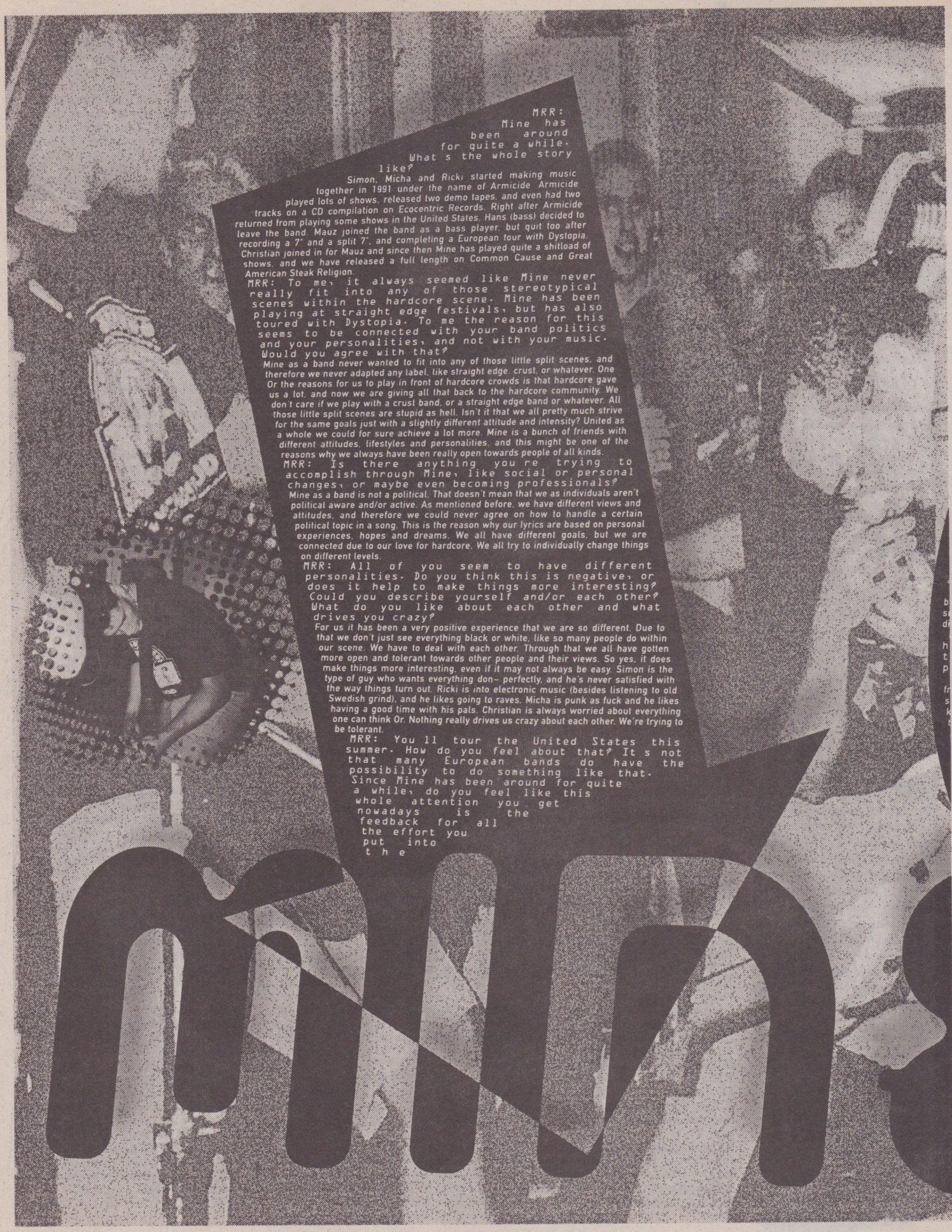
King C: We are definitely having fun probably more than we'll ever express on tape. You tell me if we're having fun when you see us live, OK?

MRR: Any plans for new releases?

King C: We are planning on going to a studio after the tour and cut a five track EP on Elevator. We're still looking for a producer. I can say I'll be glad if we can get Alex Chilton, or Tav Falco or even the Cramps to produce it, but you never know if it's going to be someone with lots of experience and feeling. But I think that we'll know when we find the right guy (or girl) and it better be a well built studio, cause we're blow up sounds never heard by humans ears.

MRR: Tell us what was the funniest thing to happen to you as a band.

King C: There are a lot of funny things that happen during tours and shows. All the classic stories about hotels, falls on stage, breaking guitars and riding in funeral vans. But my personal favorite was on a live radio interview we were on studio answering stupid questions with stupid answers and really not saying anything worth listening. Using it naturally (and continually) the word fuck (as in "It's gonna be a fuckin' show"), which is not legal to use on the radio. The guy was threatening to shut down the micros, but then came a phone call from a fifteen year old little girl, who wanted to ask us a question. She asked us what we think about abortion, after about five seconds of surprise, Tony, answered "just send a photo, baby and we'll tell you about it!". And we were kicked out of the radio station.



MRR: Mine has been around for quite a while. What's the whole story like?

Simon, Micha and Ricki started making music together in 1991 under the name of Armicide. Armicide played lots of shows, released two demo tapes, and even had two tracks on a CD compilation on Ecocentric Records. Right after Armicide returned from playing some shows in the United States, Hans (bass) decided to leave the band. Mauz joined the band as a bass player, but quit too after recording a 7" and a split 7", and completing a European tour with Dystopia. Christian joined in for Mauz and since then Mine has played quite a shitload of shows, and we have released a full length on Common Cause and Great American Steak Religion.

MRR: To me, it always seemed like Mine never really fit into any of those stereotypical scenes within the hardcore scene. Mine has been playing at straight edge festivals, but has also toured with Dystopia. To me the reason for this seems to be connected with your band politics and your personalities, and not with your music. Would you agree with that?

Mine as a band never wanted to fit into any of those little split scenes, and therefore we never adapted any label, like straight edge, crust, or whatever. One Or the reasons for us to play in front of hardcore crowds is that hardcore gave us a lot, and now we are giving all that back to the hardcore community. We don't care if we play with a crust band, or a straight edge band or whatever. All those little split scenes are stupid as hell. Isn't it that we all pretty much strive for the same goals just with a slightly different attitude and intensity? United as a whole we could for sure achieve a lot more. Mine is a bunch of friends with different attitudes, lifestyles and personalities, and this might be one of the reasons why we always have been really open towards people of all kinds.

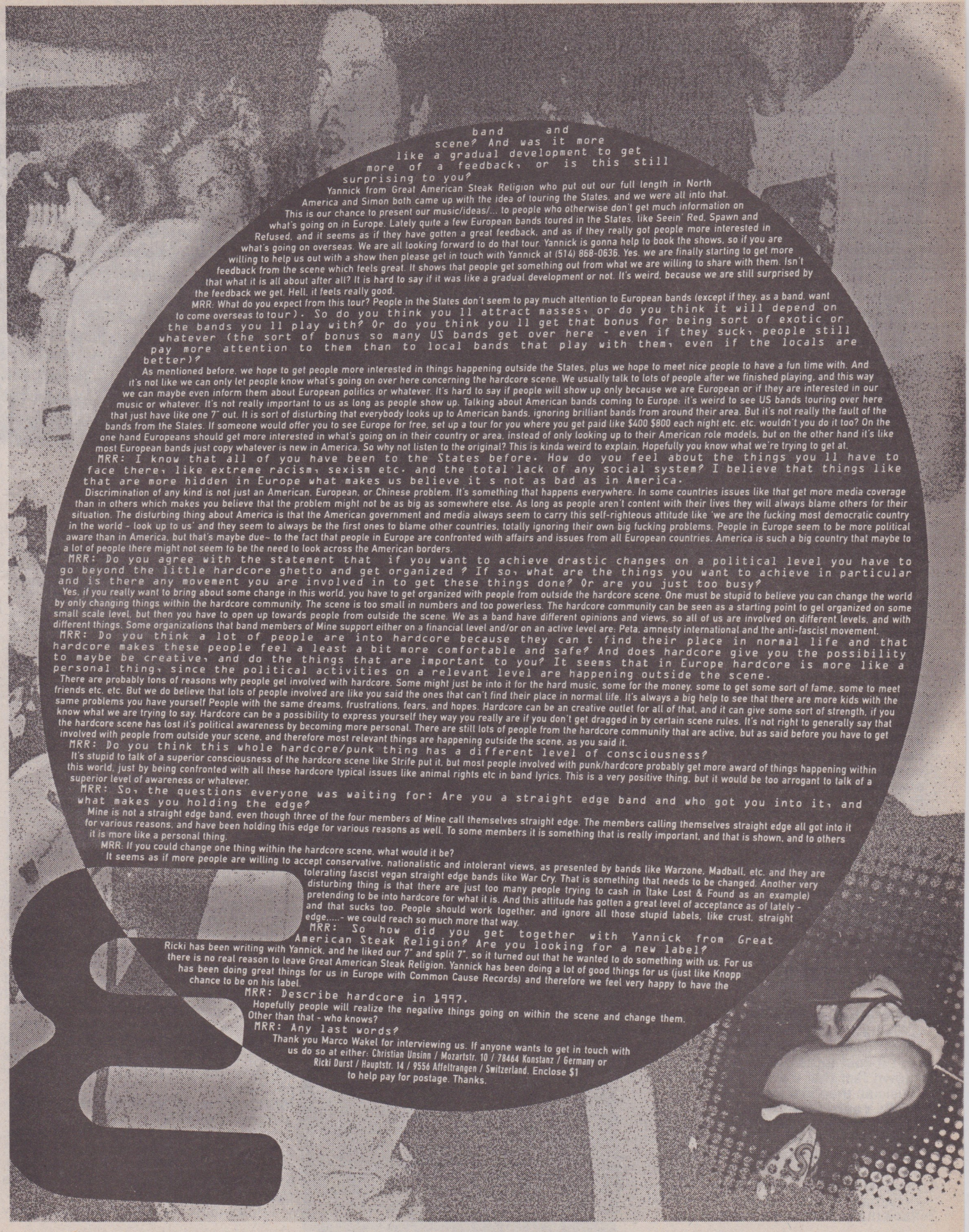
MRR: Is there anything you're trying to accomplish through Mine, like social or personal changes, or maybe even becoming professionals?

Mine as a band is not a political. That doesn't mean that we as individuals aren't political aware and/or active. As mentioned before, we have different views and attitudes, and therefore we could never agree on how to handle a certain political topic in a song. This is the reason why our lyrics are based on personal experiences, hopes and dreams. We all have different goals, but we are connected due to our love for hardcore. We all try to individually change things on different levels.

MRR: All of you seem to have different personalities. Do you think this is negative, or does it help to make things more interesting? Could you describe yourself and/or each other? What do you like about each other and what drives you crazy?

For us it has been a very positive experience that we are so different. Due to that we don't just see everything black or white, like so many people do within our scene. We have to deal with each other. Through that we all have gotten more open and tolerant towards other people and their views. So yes, it does make things more interesting, even if it may not always be easy. Simon is the type of guy who wants everything don~ perfectly, and he's never satisfied with the way things turn out. Ricki is into electronic music (besides listening to old Swedish grind), and he likes going to raves. Micha is punk as fuck and he likes having a good time with his pals. Christian is always worried about everything one can think Or. Nothing really drives us crazy about each other. We're trying to be tolerant.

MRR: You'll tour the United States this summer. How do you feel about that? It's not that many European bands do have the possibility to do something like that. Since Mine has been around for quite a while, do you feel like this whole attention you get nowadays is the feedback for all the effort you put into the



band and scene? And was it more like a gradual development to get more of a feedback, or is this still surprising to you?

Yannick from Great American Steak Religion who put out our full length in North America and Simon both came up with the idea of touring the States, and we were all into that. This is our chance to present our music/ideas/... to people who otherwise don't get much information on what's going on in Europe. Lately quite a few European bands toured in the States, like Seein' Red, Spawn and Refused, and it seems as if they have gotten a great feedback, and as if they really got people more interested in what's going on overseas. We are all looking forward to do that tour. Yannick is gonna help to book the shows, so if you are willing to help us out with a show then please get in touch with Yannick at (514) 868-0636. Yes, we are finally starting to get more feedback from the scene which feels great. It shows that people get something out from what we are willing to share with them. Isn't that what it is all about after all? It is hard to say if it was like a gradual development or not. It's weird, because we are still surprised by the feedback we get. Hell, it feels really good.

MRR: What do you expect from this tour? People in the States don't seem to pay much attention to European bands (except if they, as a band, want to come overseas to tour). So do you think you ll attract masses, or do you think it will depend on the bands you ll play with? Or do you think you ll get that bonus for being sort of exotic or whatever (the sort of bonus so many US bands get over here - even if they suck, people still pay more attention to them than to local bands that play with them, even if the locals are better)?

As mentioned before, we hope to get people more interested in things happening outside the States, plus we hope to meet nice people to have a fun time with. And it's not like we can only let people know what's going on over here concerning the hardcore scene. We usually talk to lots of people after we finished playing, and this way we can maybe even inform them about European politics or whatever. It's hard to say if people will show up only because we are European or if they are interested in our music or whatever. It's not really important to us as long as people show up. Talking about American bands coming to Europe: it's weird to see US bands touring over here that just have like one 7" out. It is sort of disturbing that everybody looks up to American bands, ignoring brilliant bands from around their area. But it's not really the fault of the bands from the States. If someone would offer you to see Europe for free, set up a tour for you where you get paid like $400 $800 each night etc. etc. wouldn't you do it too? On the one hand Europeans should get more interested in what's going on in their country or area, instead of only looking up to their American role models, but on the other hand it's like most European bands just copy whatever is new in America. So why not listen to the original? This is kinda weird to explain. Hopefully you know what we're trying to get at.

MRR: I know that all of you have been to the States before. How do you feel about the things you ll have to face there, like extreme racism, sexism etc. and the total lack of any social system? I believe that things like that are more hidden in Europe what makes us believe it s not as bad as in America.

Discrimination of any kind is not just an American, European, or Chinese problem. It's something that happens everywhere. In some countries issues like that get more media coverage than in others which makes you believe that the problem might not be as big as somewhere else. As long as people aren't content with their lives they will always blame others for their situation. The disturbing thing about America is that the American government and media always seem to carry this self-righteous attitude like 'we are the fucking most democratic country in the world - look up to us' and they seem to always be the first ones to blame other countries, totally ignoring their own big fucking problems. People in Europe seem to be more political aware than in America, but that's maybe due~ to the fact that people in Europe are confronted with affairs and issues from all European countries. America is such a big country that maybe to a lot of people there might not seem to be the need to look across the American borders.

MRR: Do you agree with the statement that if you want to achieve drastic changes on a political level you have to go beyond the little hardcore ghetto and get organized ? If so, what are the things you want to achieve in particular and is there any movement you are involved in to get these things done? Or are you just too busy?

Yes, if you really want to bring about some change in this world, you have to get organized with people from outside the hardcore scene. One must be stupid to believe you can change the world by only changing things within the hardcore community. The scene is too small in numbers and too powerless. The hardcore community can be seen as a starting point to get organized on some small scale level, but then you have to open up towards people from outside the scene. We as a band have different opinions and views, so all of us are involved on different levels, and with different things. Some organizations that band members of Mine support either on a financial level and/or on an active level are: Peta, amnesty international and the anti-fascist movement.

MRR: Do you think a lot of people are into hardcore because they can t find their place in normal life and that hardcore makes these people feel a least a bit more comfortable and safe? And does hardcore give you the possibility to maybe be creative, and do the things that are important to you? It seems that in Europe hardcore is more like a personal thing, since the political activities on a relevant level are happening outside the scene.

There are probably tons of reasons why people get involved with hardcore. Some might just be into it for the hard music, some for the money, some to get some sort of fame, some to meet friends etc. etc. But we do believe that lots of people involved are like you said the ones that can't find their place in normal life. It's always a big help to see that there are more kids with the same problems you have yourself People with the same dreams, frustrations, fears, and hopes. Hardcore can be an creative outlet for all of that, and it can give some sort of strength, if you know what we are trying to say. Hardcore can be a possibility to express yourself they way you really are if you don't get dragged in by certain scene rules. It's not right to generally say that the hardcore scene has lost it's political awareness by becoming more personal. There are still lots of people from the hardcore community that are active, but as said before you have to get involved with people from outside your scene, and therefore most relevant things are happening outside the scene, as you said it.

MRR: Do you think this whole hardcore/punk thing has a different level of consciousness?

It's stupid to talk of a superior consciousness of the hardcore scene like Strife put it, but most people involved with punk/hardcore probably get more award of things happening within this world, just by being confronted with all these hardcore typical issues like animal rights etc in band lyrics. This is a very positive thing, but it would be too arrogant to talk of a superior level of awareness or whatever.

MRR: So, the questions everyone was waiting for: Are you a straight edge band and who got you into it, and what makes you holding the edge?

Mine is not a straight edge band, even though three of the four members of Mine call themselves straight edge. The members calling themselves straight edge all got into it for various reasons, and have been holding this edge for various reasons as well. To some members it is something that is really important, and that is shown, and to others it is more like a personal thing.

MRR: If you could change one thing within the hardcore scene, what would it be?

It seems as if more people are willing to accept conservative, nationalistic and intolerant views, as presented by bands like Warzone, Madball, etc. and they are tolerating fascist vegan straight edge bands like War Cry. That is something that needs to be changed. Another very disturbing thing is that there are just too many people trying to cash in (take Lost & Found as an example) pretending to be into hardcore for what it is. And this attitude has gotten a great level of acceptance as of lately - and that sucks too. People should work together, and ignore all those stupid labels, like crust, straight edge.....- we could reach so much more that way.

MRR: So how did you get together with Yannick from Great American Steak Religion? Are you looking for a new label?

Ricki has been writing with Yannick, and he liked our 7" and split 7", so it turned out that he wanted to do something with us. For us there is no real reason to leave Great American Steak Religion. Yannick has been doing a lot of good things for us (just like Knopp has been doing great things for us in Europe with Common Cause Records) and therefore we feel very happy to have the chance to be on his label.

MRR: Describe hardcore in 1997.

Hopefully people will realize the negative things going on within the scene and change them. Other than that - who knows?

MRR: Any last words?

Thank you Marco Wakel for interviewing us. If anyone wants to get in touch with us do so at either: Christian Unsinn / Mozartstr. 10 / 78464 Konstanz / Germany or Ricki Durst / Hauptstr. 14 / 9556 Affeltrangen / Switzerland. Enclose $1 to help pay for postage. Thanks.

The Four Cockroaches is a band from Moscow that belongs to the "second coming" of punk rock. They formed in 1991 and they play pop-punk along the lines of Ramones and Sex Pistols. They are very active in the punk scene of today's Russia and they were able to develop quite a following for themselves in the past couple of years. The interview here is with Sid, the singer for the band, and Vova, the guitar player. Interview conducted by Max Kotchetkov.

MRR: OK, let's go! The tape is rolling. Don't be shy.
S: We should have this conversation as if you are our big fucking friend, shouldn't we?
MRR: No, you don't have to do that. Tell me about the history of your band, why do you call yourselves The Four Cockroaches, how you met each other, your ages, your names and who plays what.
S: Humm-humm.... OK, Vova are you intrusting me to start this?
V: Da!
S: We got together in 1991 just like the majority of present day punk bands, or better say, we were just like many other people who wanted to kick ass musically and who were fixated on western music, having inclinations for music and punk rudiments in their guts and itching to do something about it. Or was it the itch to hang out and party all the time? I don't know... You know, we just wanted to be cool.
MRR: What do you mean by "cool"?
S: Ha-ha!!! Well, just to hang out and play cool music! To kick ass! To be musicians! Isn't it cool to be a musician?!? Isn't it a known fact that it's a lot cooler to be a musician than just a scenester?
MRR: Yeah, I guess so.
S: So, those were the reasons why we got together in a band. Because of the common shit on our minds. We called ourselves "The Four Cockroaches" by accident. We had a song called "The Four Cockroaches from USSR." But we didn't have the name for the band at that time. And then at some point we had to urgently come up with a name for our group for the upcoming festival of the Moscow Rock Laboratory . Managers of the lab told us that we should come up with the name. But while we were getting our shit together, the Rock Lab people listed us in the posters and flyers as "The Four Cockroaches". It's an old song of ours and we don't play it anymore. So they started calling us after the chorus for this song. And it was just a mediocre song! So.... There are four of us in the band: Vova plays guitar at the moment, me - I go under the name of Dima (short Russian form of Dimitry - edit.) - sing, the drummer's name is Denis, his nickname is Ruban, and there's a bass player who we call "Bassist".
MRR: What was the line up like before. Do you have any records out?
S: It all started in 1991, when we were doing lots of live shows. We were totally indulged into concert activities under this label - The Four Cockroaches. At that time I played bass-guitar, Ruban played and still plays drums. A certain person whose nickname was Vorobei played guitar (vorobei is "sparrow" in Russian -edit.) And the person who sang at that time was a guy whose real last name was Lenin. His name was Yura. He sang in our band for quiet some time and he was the one who wrote most of the repertoire. At that time we played music which was close to The Sex Pistols and we were all fifteen or sixteen years of age. So this kind of "Pistols" aesthetics was very close to us and we were definitely influenced by it. But then, for some reason, all of a sudden, Yura Lenin started playing a totally different kind of music. He left us and started playing in this band called "Ladies Man", which sounds a lot like Guns'N'Roses and Poison. He doesn't sing in this band though, he plays guitar. After he left, he was replaced by Denis Petukhov, who at the present moment plays in Naive, another Moscow band. Ha-ha-ha!!! But Denis was the person that we made our first recording with. We called this tape "Duty Free Songs," there were about 11 or 12 songs on it. Half of them were in English and the other half was in Russian. It was a recording that got itself a little distribution somehow. It was never released as a product, but it was given to the so-called "Kolokol" studio, an affiliate collective of people to The Moscow Rock Laboratory. We did not have any kind of an opportunity to either release it in any form nor to distribute or sell it. At that time we sort of "worked" for The Rock Laboratory. We just came into their office one day and gave them this recording, because we knew that through "Kolokol" we could do a little distribution of it. Then we got the master tape back somehow. After that there some changes in the line-up again. This time our singer - Denis went to play bass-guitar for Naive. He is a very talented young man, you know... For a long time we couldn't find the singer, so I decided to sing, we got Vova as a guitar player and a "bassist" on bass-guitar. Recently, we've recorded an album that was released on S.O.S. Music label. It's called "Best Before" and there are some old and some new songs compiled on it.
MRR: What is your musical background, Vova?
V: Well, I didn't play this kind of music before. It was all "variety performance" experience for me, when I had to lip-sing.
MRR: What would your influences be then?
V: I don't think we are influenced by any

certain type of music. I believe that every person has different influences.
D: We all listen to different types of music in our collective. You know how it happens, don't ya? The singer always looks for certain things "to copy" from other vocalists and every guitar-player and every drummer does the same shit in that respect.
MRR: Why did you record a cover of this song "The New Turn" on your latest album? (A song of a Russian pop-group called "Time Machine" - edit.)
V: Because it is a good song, and it is also, sort of an embodiment of the beginning of something new. I think it also represents the beginnings of Russian rock culture. It's an old nostalgic song that every Russian rocker knows. But, I also think, it is time to look at this song from a different perspective.
D: A lot of punk-bands do covers for different reasons and the most common reason is to make fun of the original band. Or bands would usually say, that they want to make a punk song in reggae or make jazz in punk-rock.
MRR: Do you get to play a lot around Russia?
V: We only played in St. Petersburg. The musical scene there is very different from the Moscow scene. I think it's because Moscow is a more expensive city, here there's more expensive clubs and life is more expensive, of course.
D: People have more money in Moscow.
V: Yes, and that's why people in St. Petersburg are more honest. There are a lot of clubs that are completely non-commercial. Where it is still a pleasure for us to play at. Moscow lacks these kind of places these days. One of those clubs there is called Tam-Tam. It's probably, the biggest and the most "central" rock'n'roll venue. Absolutely non- commercial, they are tied by the lease contract too, which forbids them to sell alcohol. But the policy of the club is that every band there play for a box of beer, no matter who they are Be it a very popular band like TequilaJazz or some totally unknown group.
S: When The Four Cockroaches and Naive play there, tons of people show up. Tam-Tam people can pay for a trip from Moscow to St. Petersburg, but it's understandable to us, that we are "robbing" them, because we can see it and feel it every step we make.
V: Tam-Tam is more of a squat than anything else.
S: In my opinion, the biggest difference between the two "capitals" is that in St. Petersburg punks go to clubs and in Moscow they go to see bands. They go to "their" club every weekend without even looking at the flyers. They don't care. In Moscow there are no clubs like in St. Petersburg or any other city in the world, but there are "concert venues." On weekends popular bands play at these venues. Popular in their own "league", as if to say.
MRR: Is it difficult to organize a punk show in Moscow?
V: You have to do a lot of promotional work to get the people together and put posters and flyers everywhere. In Petersburg the situation is different, all of their promotion is done through non-commercial radio stations, which Moscow doesn't have.
MRR: How come?
S: Well, it's because Moscow is a "political" capital and a "socio-commercial" center. There's more censorship. Life is more expensive here and a lot of things that could be based on enthusiasm or "brotherhood" do not work here. It's impossible to buy an FM wave in Moscow. But there's radio programs in St. Petersburg that can exist for years without a single commercial. And it's all independent music and announcements of the upcoming shows.
MRR: Is there a lot of clubs in Moscow where punk bands can play?
S: Only a dozen... And the population is over 10 million in it! It's only 10 fucking clubs! I call these clubs - "democratic" clubs, because they have low door prices, which is usually no more than $5, and a cheap bar.
MRR: Are you trying to cooperate with the Russian mainstream music scene?
S: Of course not!
MRR: Is this your belief and your credo?
S: I wouldn't say it's because of our beliefs... but I think I would've cooperated with what you call "mainstream" only in one situation...
V: If it would be mutually benefiting for both of us!
MRR: What do you think about the popularity of Cramp In The Leg then, they're more of a mainstream band than a punk band, aren't they?
V: Firstly, their music is more "digestive" than ours.
S: What we see happening to our ex-friends from Cramp In The Leg is disgusting. I wouldn't want to become a band like them! I remember the words of Max Pokrovsky - the singer of this band - when he was saying to me: "Sid, you are a fool! Look at what you are doing! You should be more soft and all!"
MRR: Yeah, I saw them advertise perfume on TV once!
V: I'm sure we wouldn't have the popularity of Cramp In The Leg, because we radically differ from them.
S: Big or expensive clubs are not interested in "buying" us, because they would have to pay us the amount that would be stated in the contract, but they wouldn't be able to pay, because our fans would all either get backstage passes or be on the guest list.
V: We had this kind of an experience in this club called Pilot.
S: In order for them to book us, they would have to meet our interests, but the door price of $20-$25 dollars is too expensive for an average punk to pay.
V: The door prices in Moscow clubs like are anywhere from $20 to $70!
MRR: And these are not discos, right?
S: Right! They have real live bands. But some of these clubs do have discos until dawn! Such clubs have unbelievable prices! 50 grams of a vodka shot is ten times more expensive than a half-litter bottle! It's not feasible for them to book us, because our public will not drink in their club and will not pay for the tickets.

MRR: What about squats, can you play shows there?
S: Yeah, there are squats in Moscow...

There was a squat on Pushkinskaya Square...
MRR: Yeah, that was the "Mad Rats" squat, right?
S: Yeah, right, but there isn't such a collective of people any more. And there's no squat there either, there's a shopping mall in its place. But there are more squats in Moscow these days than there used to be. There's a famous "Piton's" squat near VDNKH-a metro station.
V: In St. Petersburg there's this famous squat at Pushkinskaya St., 10. All of the population know about it. It's a house, that is completely taken over by musicians: DDT, Nautilus Pompilius and TequillaJazzz are among them, then there are also painters' studios and two clubs in this building called "Fabrique"and "Art Clinic." I still can't figure out how they run this place. There are no companies there, no offices. I think there are some small publishing companies, but that's it.
S: Squats are different in Russia, because the laws are different.
MRR: What are the squatters and punks relationship with skinheads? I see a lot of anti-American sentiment in all types of extreme and radical music...
S: All of this comes from the fact that our government is trying to impose pro-American life-style, American morals and values on our culture. It's crazy, because all of the mass-media is doing it.
V: I believe it's typical of all countries, but it's mostly felt here, in Russia.

S: There's this tendency in-between the most advanced people in the alternative scene here... They think, that it's a problem for the society, that it is a negative influence on this culture. People start battling this "Americanization" and skinheads are usually the first ones who start living their lives in a different way and who try not to feed off that bubble gum mentality. Also bands that used to sing in English start singing in Russian.

MRR: Do you sympathize with that?

S: Yes.

V: We play the kind of music that we did not invent, of course. But we do share punk values of the westerners and try to bring change to our own country. We play '77 punk and try to have meaningful Russian lyrics. But there are so many shitty Russian bands that are equivalent to American MTV Russian TV stations! And none of them sing in Russian! Someday, I hope, it'll even itself out!

S: That's typical not only of the music scene, but of the present-day Russian culture on the whole! People copy, just foolishly copy the styles of life of other people, they sort of eat the fruit, but do not know what stands behind it at the root! They're totally ignorant in terms of their own culture!

MRR: I've noticed that most of your lyrics are very apolitical in a Ramones-kinda' way...

V: Yes, we try not to preach.

S: It doesn't mean that we are apolitical, we just think that our music doesn't have anything to do with politicians. It's a motto of our band, we try not to be "teachers" because there's so many of them already and who are way smarter than we are. I try not to declare my own personal views on things from the stage. I try not to be obtrusive. I think that the four of us in the band have different ideas about different things, and that we shouldn't lie to ourselves and come up with one "common" lie. For example, a lot of punk bands react to nazi-skinheads appearance at a show in a very zealous and violent way. They start screaming 'fuck off" from the stage and get into fights and conflicts. For one thing, I think, any person of every political influence and orientation, that paid to get through the club door, has every right to express his emotions. Isn't it a lot easier to explain to them that they are in a wrong place? That there are no nazis on the stage! Say, bands like Ich Songs and Metal Corrosion from Moscow are the ones that promote this kind of violent behavior. But then there are also bands who do not promote their adherence towards the ideas of national-socialism, but who are totally for it. It's very typical of the whole Siberian punk scene. So for me it's no surprise that a lot of present day bands from Moscow are leaning towards mainstream culture...

MRR: What are your lyrics about?

V: About love and everyday life!

S: Yeah! It's more fixating for us that way! We are all formed individuals. I'm more interested in relationships with girls than a demonstration of old grandma and grandpa communists, that you happen to see from time to time. I do not want to write lyrics about that shit. I'd rather sing about sex and drugs and rock'n'roll! Ha-ha-ha!!!

MRR:

Speaking of drugs... What is the situation like in Moscow in that respect?

S: 80% of people, ages from 12 to 28-30, use drugs all the time. It's not a "fashion" anymore. 5 years ago intellectuals who smoked marijuana were of a bohemian, creative type. But now it is different. Heroin is widespread. It is used by all social pyramid of the Russian society. A lot of people here think that politics in this country are made by the legal government, others think that it's the Mafia, but my personal opinion is that it's the narco-Mafia that effects inner politics the most. I can see it from my own experience of being a drug dealer in St. Petersburg and Moscow. There are legal places in both cities were you can purchase any kind of a drug. You see this on TV, you read about it in papers, everybody knows about this shit.

V: Mass media promotes drugs and hence, promotes the activity of the narco-Mafia.

S: They exist, above all, on one of the most expensive FM radio stations. This radio doesn't even have a name, it's wave 6.8. They broadcast techno and trance music 24 hours a day without any kind of a declared sponsorship, but you can, for sure, see a "hand" behind all of this. Narco-culture is portrayed as some sort of a bliss in mass-media.

MRR: What's the scene like nowadays in that way. Would you say that Moscow punks are unproductive idiots for the most part?

S: Most of the punks I know in the punk and hard-core scene are not like that, they do not sniff, stick or eat all of that shit.

MRR: What are the names of Russian bands that you like the most?

V: I like Tequillajazzz. Chimera is another good band.

S: I like a lot of Moscow bands that we play with: Distemper, Naive, Apple Core. There's also a good band from Magadan city called Strawberry Jam. They play crazy hard-core. I don't listen to rap music at all. I don't listen to ethnic music either. I like traditional forms of music when you can hear what the melody is like and when you can sing it with it.

MRR: Do you have regular jobs?

V: We try to make ends meet, but nobody really has a serious job.

S: I heard from a lot of musicians that you shouldn't make your rock'n'roll the main source of income, better to say, you shouldn't be dependent on your income from music. You should always have another "civil" job. So that you can be independent. But I think that modern punk rock is not like that at all.... I think you just should be the way you are, without changing artificially, but therefore you still should try and sell your ass in "your" market. Now, we as a band are not at this stage of existence, when we can make enough money for bread and a can of coke by playing gigs at clubs.

MRR: Are there more foreign punk bands coming to town to play shows than there used to be?

V: No, not really.

S: There are not that many rock'n'roll clubs in Moscow. "Big" music industry is not interested in such bands, but "small" industry can't pull it off. Then it's also the factor of political "instability" in our country. I think that a lot of bands, say like NoFX, would wanna play shows for little money, but there is too much violence everywhere, we live like we are on a volcano: bandits, gang wars, Mafia. Commu-

nists are winning the elections...

MRR: What do you think about that. Do you think it will effect your lives?

S: No political power structure will ever effect my lifestyle. Nobody will make me go to the army!

V: Of course they can put you to prison...

S: We've been to prisons, so it's nothing new to us. I'm sure nothing will make me wanna do a 9 to 5 job, unless it's my own stomach! I just want to do things that are interesting for me to do. I think that under the past 5 years of Russian "pseudo-democratic" regime people have changed. They will be the ones to make sure that nobody elects a communist president. I'm sure nobody wants to go back to 1984! 25% of people gave their votes to communists when they started Duma (Russian parliament-edit.) It's a pretty big number, 1/4th of the population, but the funny thing is that I do not know a single person who voted for communists! I'm well socialized and everybody is talking about the communists. But I walk the streets and take public transportation and I do not see a single communist. Who are they, where do they come from? I just do not know. But I am afraid that all of a sudden they might close down democratic publications or abolish private property.

MRR: When people talk about punk rock they think about anarchy. Do you share these views with the majority of punks?

V: When we say punk rock, we do not imply anything except our music, there's no politics in it.

S: We imply anarchy, but not to our personal lives and not to the political structure of the country that we live in. I watched "The Great Rock'N'Roll Swindle" and I know exactly what they thought about "anarchy"! Ha-ha-ha!!! I think punk music is just a musical expression of the word "anarchy" and that's it! It's just noise!

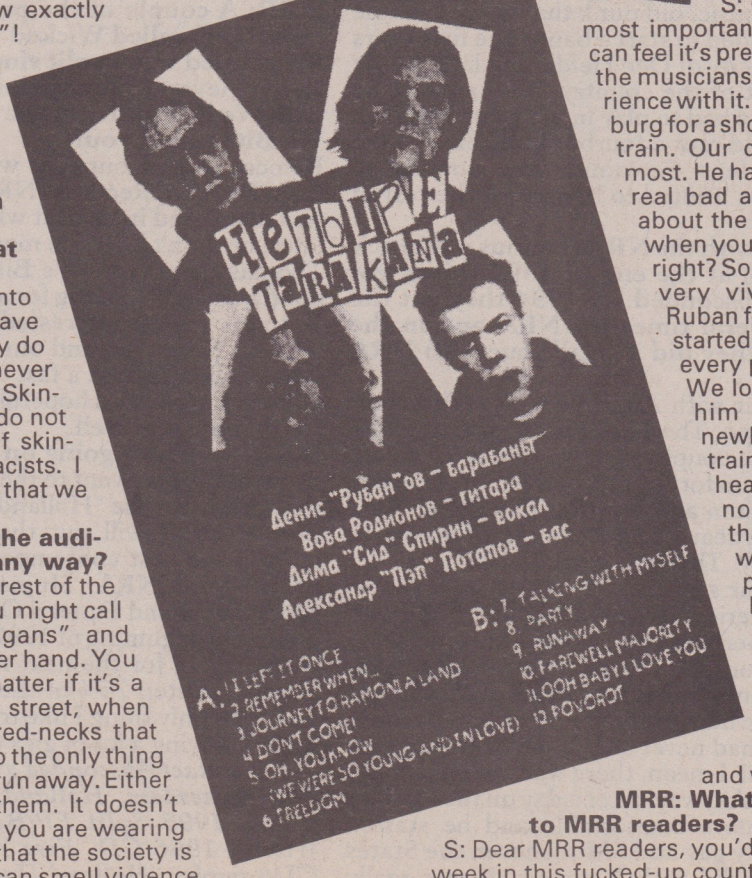
V: Anarchy more than often means violence and we are against it ! I try not to advertise it in any way.

MRR: What about skinheads at your shows?

S: 80% of Moscow skinheads are into shit like "white power", they all have radical right wing ambitions. They do show up at our gigs, but I would never scream like Crazy from Naive: "Skinheads! Fuck off!", only because I do not want to offend the other 20% of skinheads who are not nazis and racists. I always tell them, as I said before, that we are not nazis.

MRR: What about the rest of the audience, do they resist skins in any way?

S: We say "skinheads" and "the rest of the audience." But instead of this you might call them "drunk, aggressive hooligans" and "peace-loving people" on the other hand. You know what I mean? It doesn't matter if it's a show, it can happen to you on a street, when you'd have to face four drunk red-necks that want to beat the shit out of you. So the only thing you can do is start kicking back or run away. Either you are afraid of them or face them. It doesn't matter if your head is shaved and you are wearing a T-shirt that says: "Oi". It's just that the society is in this stage right now when you can smell violence in the air.



MRR: You were saying earlier, that your form of protest against the "Americanization" of Russia was in writing Russian lyrics...

S: Yeah, I laugh when a Russian band, like Naive, for example, sings songs about "Dehumanized States of America" as a protest and does that in English, knowing that the tape would be distributed mostly on the territory of Russia!

V: It's a sore point for all Russian bands since earliest times. Every rock'n'roll band here plays music that was not invented in our country.

S: The problem here is that rock'n'roll is not a Russian social phenomena. In order for you to sing in English all you gotta have is some composer's talent, some rock'n'roll feel. It's a lot easier to write songs in English than to do the same thing in Russian. You gotta be more poetic in Russian.

MRR: Tell me some fun stories from your tours.

S: OK.... Alcohol is one of the most important things for our band. You can feel it's presence in the blood stream of the musicians. But we had a terrible experience with it. When we went to St. Petersburg for a show we started drinking in the train. Our drummer was drinking the most. He had this problem with alcohol real bad at one point. You all heard about the psychosis that you can get when you are drinking way too much, right? So, we had to face this problem very vividly at that time. When Ruban fell into delirium tremens, he started saying shit to and picking on every person that was in the train. We lost our minds trying to calm him down. There were some newly drafted soldiers in that train too, they all had shaved heads and Denis fell into paranoia and started screaming that they were criminals that were being taken to some prison and that we should all be aware. We started fighting with him, trying to calm him down.... Then we got some duck-tape and also gagged his mouth.... So he played that show with bruises all over his head and with a fat lip. That was fun!

MRR: What else do you want to say to MRR readers?

S: Dear MRR readers, you'd go crazy if you only spent a week in this fucked-up country!

ABSCONDED

"Five Year Plan", that's the name of the first CD from the Amsterdam/Den Helder band Absconded. The title explains how long it took before they released their first album. Released on the cool German punk label We Bite. Absconded is a four piece who know how to write a good poppunk song. On the new album you can find 15 of those golden tunes. They mix the good parts of old punk bands like Zero Boys, Bad Religion and White Flag, with the good parts of newer punk bands like Pennywise and Face To Face. In January 1997 I had a small talk with guitar player Remco. Here it comes. Ton vd Werf. Absconded line-up: Temmie: vocals/guitar; Wollo's: drums/vocals; Joni: bass; Remco: guitar/vocals.

MRR: How did Absconded get started?

Remco (23, guitar player): We were a bunch of friends, living in Den Helder, the Navy town of Holland. Like many young kids we were only interested in skating, smoking pot and listening to music. Because we listened to the same kind of music, old punk that is, we became good friends and decided to start a band. The first years we only played in the city of Den Helder but later on we got shows in the rest of the country. We had a really strong following. If we had to play in a big city like Den Haag, then they would rent a tourbus and come to the show with 50 crazy fans. Screaming and partying so badly that those clubs wanted to ban us for the rest of our lives!

MRR: After a show with the NRA (famous punkrock band from Holland) at the end of 1993 things got really started for Absconded. In 1994 they got the chance to open several times for NRA and in the beginning of 1995 they did a small tour with NRA through Europe!

Remco: NRA on tour with Apartment 3G (Portland, USA) through Europe. The bass player of that band broke his ankle after a couple of shows and NRA called us if we would join them for the rest of the tour. One day later we played Belgium and the next day Paris! Next was Rennes and Bordeaux and a couple of shows in Austria and Germany. That was such a blast!

MRR: Any good tour stories?

Remco: We had a American driver called Scott King who lives in Hamburg, Germany. He is also known as the super roadie of Neurosis. He was kinda depressed, because he was the guy who broke the foot of Apartment 3G bass player. We where kinda afraid of him because of that. Besides, we had never seen a guy with so many piercings and tattoos! I mean, there was not one empty spot left on his body! Anyway, after a day on the road we all started to feel more comfortable and he started talking about all crazy gay and SM scenes in the States and all the tours he did with Neurosis. It was really funny. Unfortunately, the third day, when we came in Bordeaux we crashed into another car! Back to square one! And if that's not all: he had also lost his passport on the first day of the tour and the day we stayed in his place in Hamburg he forgot his keys, so we had to sleep on the stairs. We didn't really care about that, because we felt so sorry for him. Another good story is that after we played a show in Leipzig we drove to Hamburg. The show in Leipzig was bad. I mean really bad so we decided to drive to next show immediately. Leipzig is an old Eastern-German town which means: No driver signs and bad roads. So we were cruising around Leipzig, trying to find a way out, when suddenly we saw big flashing lights coming up. Police! They were pulling over every car so the bass player of NRA, who was sitting in our car, freaked out and started eating all our hash supplies. But when we approached the police cars they let us go through! The rest of the night we were giving him a hard time because he shit his pants for nothing. The wuzz...

MRR: A couple of the people of NRA have a small punk label called Wicked Witch. The first release for Absconded was a split single with a band from Japan called Beyond Discription. In 1996 they got a deal with We Bite and now the new album is out. How did We Bite found you?

Remco: During our tour we met the label boss Jurgen from Bitzcore Records (NRA Record boss) who said he was interested in us. But when we gave him a call a year later, he didn't have the money to put us out so he called Thomas Issler from We Bite Records to say we were a good band and looking for a label. A week later he called us to say he was interested and wanted to sign us for 3 albums. So we did and our album came out one month later! Talking about a fast deal... The album is available all over Europe and hopefully We Bite America is willing to promote it as well.

MRR: So whats going on right now?

Remco: We just went to the studio to record three brand new tracks for the "Holland Heartattack" sampler. Bitzcore Records will put that out and the sampler will feature the best contemporary Dutch punk bands like Seein' Red, NRA, Human Alert, Catweazle, Dead Stoolpigeon and Funeral Oration. That album will come out in the beginning of 1997 and after that we will hit the studio again for the next record for We Bite. We have already written 75% of the songs. So thats going petty well. The only thing I like to say now is that we hopefully will be playing a lot of gigs this year in a lot of countries!

Contact Absconded at: Insulindeweg 107/1, 1094 PG Amsterdam, Holland, Tel: 31-20-6927412. Releases: 1995 Split EP/Beyond Description (Wicked Witch), 1996 CD "Five Year Plan" (We Bite), 1997 CD/sampler "Holland Hartattack" (Bitzcore).

Meanwhile

Everyone loves Swedish hardcore punk. Right? Who doesn't get total satisfaction from classic bands like Anti-Cimex, Skitslickers, Mob 47, Svart Parad, Ingron Hutlös or Missbrukarna? And you'll have to admit that the first volumes of the the Really Fast compilation albums are undisputedly the best stuff ever to emerge from the punk rock scene. In Sweden, punks have always had a weakness for the early realeses from Discharge, and just a couple of years ago, the interest in them exploded again - and a new generation of bands was born. The common denotator is Dis(charge). The first band in this wave was Dischange. This was 1989, and Dischange was from start a hobby project of some members of No Security, and when No Security split up, Dischange got serious about it. The first release, 1991, was a split ep with UK's Excrement Of Wat. Now it's 1997 and the band is called Meanwhile. Who wants a DIS-name these days? They had to distance themselves from the ever growing mob, and somehow continue with their mission to spread the spirit of '81 - without being compared with fellow clones - but with the real thing. The back catalouge now consists of three albums, and they've toured Europe numerous times. I spoke to Jallo (guitar) and Kenko (drums) - so read on to see how the two gentlemen explain whether signing to the metal label Nuclear Blast was a smart thing to do or not, and much more... **Mikael Sörling of Close-Up magazine.**

MRR: Last year you signed to the German label We Bite, home of among others Peter & The Test Tube Babies, The Varukers and G.B.H. How did this come around?

K: Well, we were extremely unhappy with the situation as it was with Nuclear Blast and that. So we sent some tapes out to different labels, and the only one to reply at all was We Bite. Our only condition was that they'd release the album on the exact date that we wanted, and so they did... For the first time in the history of Meanwhile/Dischange.

J: All our other releases have been at least one year delayed. It's really annoying!

MRR: As said, you were earlier on the metal label Nuclear Blast. Why?

J: Oh yes, that was really stupid! We wanted our records to be available everywhere, we were kind of staring ourselves blind at that awsome distribution of theirs. Fourty-three nations or something like that!

K: In the beginning we were so flattered by the guy who was responsible for us at NB. He used to send us free copies of all their releases, and he liked us a lot. He kept in touch with us all the time, he called, faxed and sent letters all the time really - but when at last we signed there was nothing but silence!

J: Michael Trengert, that bloke from NB, he was ok. It worked out pretty well until he quit his job at the label.

MRR: When did he disappear? Between "Seeing Feeling Bleeding" and "Remaining Right: Silence:"?

K: Yep. He quit about one year after the release of the first album, but no one would tell us. We sat around waiting for them to contact us, but they never did, so we called them up instead - and yeah, it was the same old bullshit. That they were out of money, they had to many releases scheduled and so on...

J: It was a fucking mess, really.

MRR: And when at last "Remaining Right: Silence" was released, it was on a label called Radiation Records!

K: They were smart enough to release it on their own subsidiary, and licencesed our contract to Radiation.

J: To their own company, that is...

K: Yeah, and that meant we only got half the share of our royalties, meanwhile NB got the rest.

MRR: You were ripped off.

J: Got us there, didn't they?

K: Radiation was simply an "alternative" distribution, where NB tried independent releases in Germany. If they sold a lot, I guess they made it on to NB.

MRR: What about your contract with We Bite?

J: We've signed for three full length albums. EPs, compilations and stuff like that fall outside of our agreement.

MRR: Is it really punk to be on a label?

K: Real punks get cheated, ripped off, they give all their records and money away, and then they get kicked out from they the label, just like us! (laughter...)

J: Well, some bands don't have the opportunity to pay their own recordings, and of course it's fucking swell to get some financial help then. But it's sad that so many bands get ripped off. Including us.

MRR: What would you like to say to people that think you sold out?

J: Honestly, I don't care what people say.

K: Selling out means that you get some money, right? And we ain't seen none of that yet. Actually, we owe both We Bite and Nuclear Blast money at the moment.

MRR: Before your third platter, "The Road To Hell", you did not only change label, but also the recording location from the famous metal studio Sunlight (Entombed, Dismember, etc.), to a way more punk studio. Tell us about it!

K: Well, at the time, when we recorded our stuff at Sunlight, we thought it was a great sound, but afterwards, I think we'll have to admit that was yet another of our mistakes. Now we record everything by ourselves, low budget and total control to us! It's fun, and it sounds helluva lot better.

J: We've actually returned to the place where we used to record all that old No Security stuff.

MRR: Another difference is that you've taken on a new direction musically, right?

J: No, I don't think so, were still doing the same old thing, as said, I think it's the sound that is different.

K: We've definetly got a different attitude to our own stuff today too. Couple of years ago we could play a song ten times over in the studio, just to get the end right, but it's not like that anymore at all. We're more spontaneous now.

J: Perhaps the songs are more right on now. Some hav even got some melody to 'em!

MRR: You don't sound that much like Discharge anymore either.

J: No, you're right. But it wasn't like a desiscion from the band or anything, it was just the way it worked out. I guess you can't go on the same way forever.

MRR: What does your lyrics mean to you today?

J: They're really important.

K: I think a lot of people just take a short glance at them, and say that it's just the same old five lines about war and pain. But that's not the way it is. I write most of the lyrics, and I'll have to say it's not that easy to compress what you want to say into a short song.

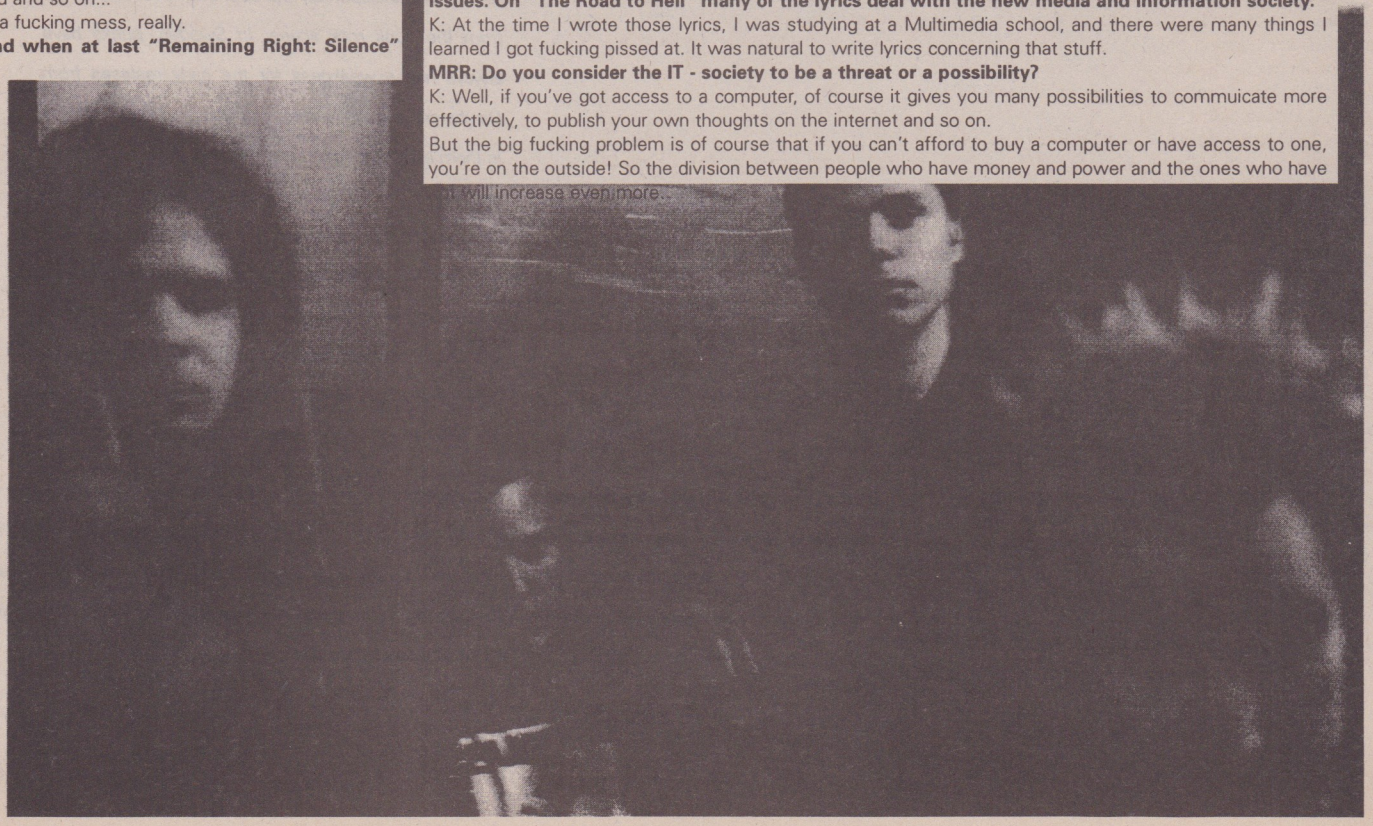
MRR: Compared to your earlier stuff, the lyrics are more developed and cover a greater spectra of issues. On "The Road to Hell" many of the lyrics deal with the new media and information society.

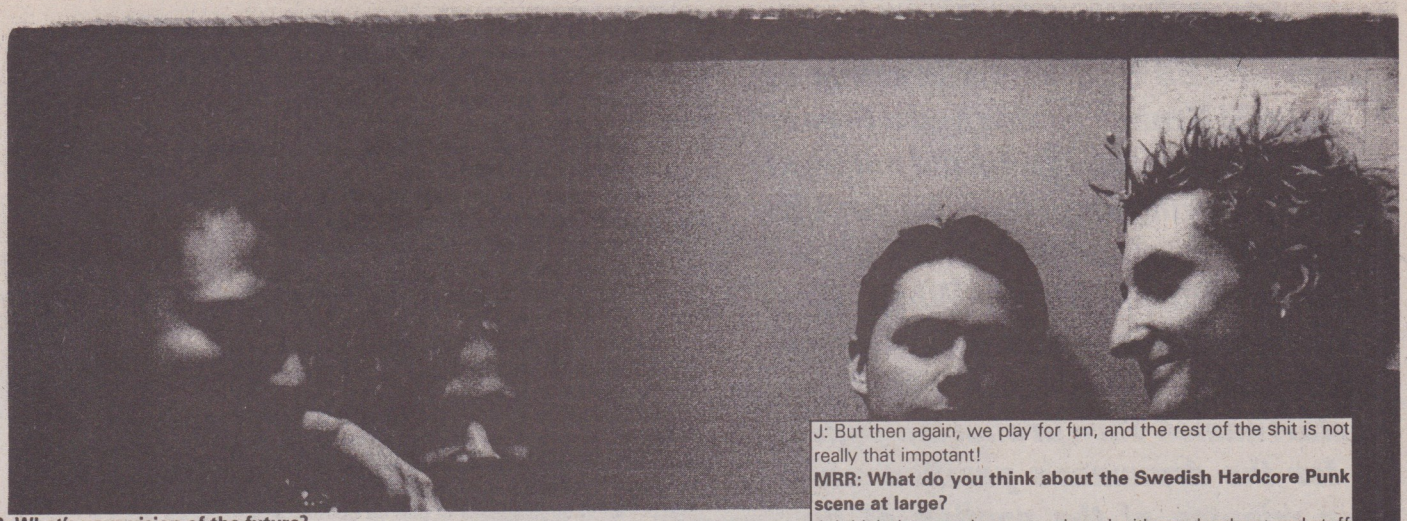
K: At the time I wrote those lyrics, I was studying at a Multimedia school, and there were many things I learned I got fucking pissed at. It was natural to write lyrics concerning that stuff.

MRR: Do you consider the IT - society to be a threat or a possibility?

K: Well, if you've got access to a computer, of course it gives you many possibilities to commuicate more effectively, to publish your own thoughts on the internet and so on.

But the big fucking problem is of course that if you can't afford to buy a computer or have access to one, you're on the outside! So the division between people who have money and power and the ones who have not will increase even more.

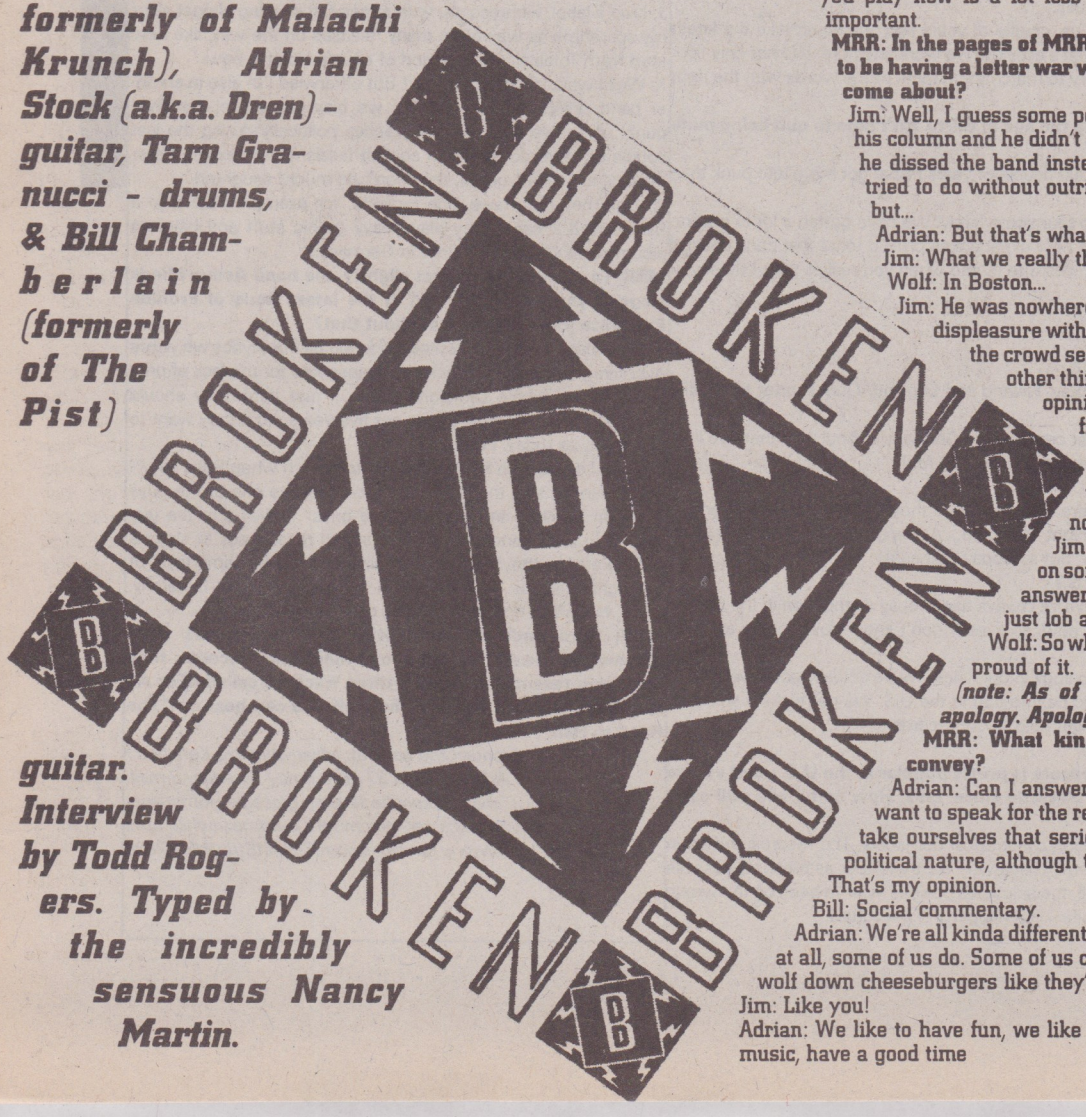




MRR: What's your vision of the future?
K: I think were on the road to hell(!), actually. So many factors are left untouched in the planning of our future that it just won't work - it never has, and it will be even worse in a near future. I think we'll see some really tough shit happen in our lifetime.
J: Everything's going too fast!
MRR: You can't stop the machine!
K: Exactly.
MRR: Well, anyway, let's jump back to your lyrics. You're still writing lyrics about war and on "The Road to Hell" you've got "War" which is about former Yugoslavia.
K: Yeah, but as you said yourself, it's about a concrete issue, it's not the usual abstract gory story offering no new perspective or statement. But, anyway, to answer your question, the thing is if you read the lyrics to the song öA Mean Whileö, we say öwe're singing about it againö - i.e. war. That's because öWarö was the first lyric we completed for the album, and "A Mean While" was the second. Ironically enough we didn't write anymore warsongs... It's not impossible that we'll write one again either, but it'll definitely not be just about blood and cracked skulls.
J: The lyrics have become much more important to us, couple of years ago, we'd just take the latest riffs and pair them together with the latest words. That's not how we work anymore. We not only concentrate on the issues we write about, but we also try to match the rythms of the words with the right songs. I think our songs are more compact now!
MRR: Ok, most of you in the band are approaching the age of thirty. Isn't time to quit being punk rockers now - get a job and form a family???
J: Ha! No, actually I just get into it more and more! Last couple of years I have got more into punk than ever, and that's good!!!
K: I think it has to do with that we have been able to tour some lately. We have gotten a lot of inspiration from people and places abroad, somehow these new experiences proved to us that punk doesn't end with drinking and playing... There's just so much more to it, and when you realize that, I think you survive longer mentally as a punk rocker.
MRR: So you still call yourselves punk rockers???
J: Yeah, fucking hell! Of course!
MRR: Speaking of touring, where have you been?
J : We've been to Holland, Germany, Belgium, Norway, Finland and England. Only shorter tours, like ten to fourteen days. U.K. was awsome!
K: We're probably off on two tours this spring. At first one week in Germany in April, and then we'll go through all Europe in May/June together with the Varukers. That'll be fun!
MRR: Any plans for the U.S.A.?
K: No. I spoke with Defiance about it when they were over here, and they said they could get something together, but then again, we'll have to pay the flight and so on... At the moment we can't be away for that long, for social and economic reasons either, but someday perhaps!
MRR: How's the interest for Meanwhile in the U.S.?
J: I don't think so many know about us over there. We've always had a lousy distribution in the States. For instance, We Bite's deal with Victory is history now, so I really don't know how people are supposed to get hold of the records.
K: Apart from what we say about information technonlogy in our lyrics, we've actually got a website of our own on the Internet, and a lot of people seem to be into that in the U.S. We get fucking shitloads of e-mail from people who wonder where they can get hold of our records.
(Addresses given below)
MRR: It seems to me that Swedish punk and hardcore is pretty popular in the U.S. - and you've been around since 1989, and before that in No Security since 1985. How come you still can't reach your listeners?
K: Well, I guess it's got to do with that the distribution channels of our labels. The records end up in the wrong places, so of course people can't find them! That's why we try to tour as much as possible now, to come out and let people know we exist. Well, the solution's obvious - we've been on the wrong labels. I don't want to say to much here, but we'll see what happens in the future.
J: But then again, we play for fun, and the rest of the shit is not really that impotant!
MRR: What do you think about the Swedish Hardcore Punk scene at large?
J: I think that people are very bored with raw hardcore and stuff right now, almost everyone's more into old school stuff.
K: Yeah, the "Dischargy" stuff had a real boom couple of years ago in Sweden, but I think it's getting a bit more mature right now. The new bands that form today are inspired by other stuff, even if it was the Dis-thing that got them into punk. For example two great new bands are E.N.S. who play political stuff, more like Conflict and Crass, the other band is Hoist A Few, and they're total oi!
MRR: Yes, it's not so conformous anymore, all bands emerge form the same plattform, but develop individually, right?
J: Yes, you're right. Hoist A Few are the best band in Sweden now!
MRR: Ok, so what do you do other than the band?
J: I run a label, Finnrecords, with a friend. It's taking almost all of my sparetime as we've got many releases on the way, like new stuff from Totalitär, Avskum and of course Hoist A Few.
K: Well I work all day you know! But otherwise I'm also in another band called Burning Kitchen, we play old school anarchist punk! Also I've become rather active politically during the last couple of years, for example against fascism and sexism. Peter (bass) and Jocke (vocals), they don't do much! (laughter).
J: Well they both have side projects, for example Peter's in a band called Arcana, they play heavy gothic stuff and have an album out and they've toured in Germany...
MRR: To change the subject slightly, the band Active Minds slagged you off pretty hard in the latest issue of Profane Existence. How do you feel about that?
K: What can I say? They apparently judge us from lyrics we wrote over five years ago, and make us scapegoats for the lack of originality in the whole DIS-clone scene. I just think they should check some of our stuff that is not five years old if they want to talk about us today. Period.
J: Yeah, I agree with Kenko! It's just too much when Bobs say "I don't want to slag them off too much because one of the guys is still in Totalitär, and they are nice guys"... Well, I'm the guy who is in both bands,and what a stupid reason not to slag us off!!! Perhaps they think that Totalitär are on the same level of self-righteousness as they are in the political punk hierarchy. Sorry, but we're not! Well, I don't care much anyway...
MRR: Here ends my chat with the two blokes from Meanwhile. Except for the above mentioned records, they have also recently released a three track 7ö called öFor All the Shitö, which is more of the stuff you can hear on "The Road to Hell".

You can contact the band at: Meanwhile c/o Kennhed / Arkitektvagen 37 / Bromma / Sweden, E-mail: mattias.kennhed@eden.grace.se,Homepage: http://www.grace.se/~nhs.mm94.kem/meanwhile.html/ or: http://www.geocities.com/SunsetStrip/Alley/7800

Hailing from New Haven, Connecticut, Broken started in the summer of 1994. After the breakup of Malachi Krunch (which had a 6-year run) vocalist Jim Martin did not want to stop playing punk rock. He recruited good friend and jack-of-all-trades ax-man Adrian Stock. When they tacked up a flyer in a local coffee shop looking for other members, a young upstart named Tarn Granucci stepped up for the drummer's position, only after minutes of the posting of the flyer. It all began in The Pist's old rehearsal space in Meriden, Connecticut. After a few line-up changes and song writing, they ended up with the current line up: Jim Martin - vocals, Wolf - bass (both formerly of Malachi Krunch), Adrian Stock (a.k.a. Dren) - guitar, Tarn Granucci - drums, & Bill Chamberlain (formerly of The Pist) guitar. Interview by Todd Rogers. Typed by the incredibly sensuous Nancy Martin.



MRR: With all the cliques in the punk scene, where do you think you guys fit in? Are you between crusty or chaos or pop punk?

Bill: Definitely pop punk (laughter).

Tarn: Definitely not pop punk.

Adrian: My butt's crusty

Jim: We don't fit in. That's what makes us Broken. We even have a problem fitting in a full-sized van.

MRR: What would you say your following—if you consider you have a specific kind of following— falls under?

Tarn: I think we appeal to different crowds.

Bill: We're universal

Tarn: We're aligned to a more straightforward punk kind of thing.

Jim: People who are mad.

Bill: Rancid fans (laughter).

Jim: And Red Sox fans.

Adrian: Kids with a lot of hair dye money in their budgets.

MRR: What would you say are some of the problems of the Connecticut scene? Are there advantages or disadvantages to being between New York and Boston?

Tarn: Not enough places to play in Connecticut.

Jim: No steady venues.

Adrian: But there's an advantage to being between the two cities as far as gas mileage, I guess.

Tarn: You get touring bands stopping through on the way from New York to Boston or vice versa.

Bill: Plus we get to play in those places, too.

Wolf: I think overall, at least in the last four or five years, being in Connecticut has been less of a hassle.

Jim: There's always been a strong scene but it seems scattered.

Wolf: Yeah, well too many people want to be part of the Boston thing or the New York thing. I think it's just at a point where a good show is a good show. Kids are traveling from anywhere. We'll travel anywhere to see a show that we want to see. I think where you play now is a lot less than who you play with is more important.

MRR: In the pages of MRR in the past few months you seem to be having a letter war with columnist Nick Fitt. How'd this come about?

Jim: Well, I guess some people can't take criticism. I criticized his column and he didn't give me a constructive response, and he dissed the band instead of answering the question. And I tried to do without outright saying 'you're a fucking asshole' but...

Adrian: But that's what we think (laughter).

Jim: What we really think

Wolf: In Boston...

Jim: He was nowhere to be seen, and when I mentioned my displeasure with him at a recent Boston show at the Ratt the crowd seemed to agree with me. And that was the other thing. I never brought Broken into what my opinion was. I never said 'this is Jim Martin from Broken.' I just said, 'I'm Jim Martin, my opinion.' I can't speak for all these guys.

Wolf: But we let him. And we got his back, no matter what he says.

Jim: The bottom line is if somebody calls you on something don't just skirt the issue. Y'know, answer up. Back up what you're saying, don't just lob an insult out.

Wolf: So what we're a shitty metal band. We're damn proud of it.

(note: As of this writing, Nick Fitt sent Jim: an apology. Apology accepted.)

MRR: What kinds of messages is Broken trying to convey?

Adrian: Can I answer this one? I guess we as a band—I don't want to speak for the rest of the guys— but I guess we just don't take ourselves that seriously. Our songs are not of the ultra-political nature, although they do express a definite set opinion. That's my opinion.

Bill: Social commentary.

Adrian: We're all kinda different. Some of us don't drink or do drugs at all, some of us do. Some of us choose not to eat meat, some of us wolf down cheeseburgers like they're going out of style...

Jim: Like you!

Adrian: We like to have fun, we like to live and let live, relax, play music, have a good time

Jim: I think we're very respectful towards each other as well, that's what makes it work.

Adrian: And we fart, a lot (laughter).

Jim: In terms of messages, I guess what I see are injustices on a local scale. What I see on a local scale does turn into a bigger picture. And I think that's what I'm trying to communicate.

Wolf: The only message that I ever try to portray is very similar to Adrian's: If you're not having fun at what you're doing you're wasting your own time, and certainly I don't think too many other people are going to pay attention to what you're doing. And we do have a certain amount of... how do you want to put it... we know what the hell's going on, we pay attention to what's happening, not just in our own neighborhood but all about. But again, if it doesn't particularly pertain to us... I mean our song "College Town", I mean face it, we've hated Yale since we've known about it, so they're a personal thorn in our side, so to speak.

Jim: I really think they oppress the city we live in.

Wolf: Tax Yale!

Jim: They're tax exempt. And New Haven is one of the scuzziest cities in North America.

Wolf: Again if it's something that affects us directly then we have a personal stake in it. And it goes back to what Jimmy said about his personal thing with Nick Fitt. It's a personal thing. You have something to say, say it, and say it with importance. We can laugh at ourselves. Short stories: Adrian got really uptight with me at one time because he didn't want me to sing backups.

Adrian: We all got uptight (laughter).

Wolf: I thought I was going to get thrown out of the band. And they're like, 'Wolf, we just don't want you to sing' and I'm like, that's it? Oh thank God, I know I can't sing, don't sweat that. So again, we can have fun with ourselves, talk about our past mistakes, but we like playing music. The five of us together, it really works.

MRR: Your songs are political without being overtly PC. Where do the influences for your lyrics manifest?

Jim: That's true. I think there's a lot of PC in the scene. It's like I see punk rock as people, y'know, I thought it was about people breaking down the rules and sometimes I see people setting up the rules. I respect people's personal rules, like what we were talking about earlier, like what 'Dren was saying about making personal decisions on how we live, but to dictate in a mass way how people should really be...crack open their minds but don't dictate. That's what I'd say. I'm not out to brainwash people. I know somebody will say, 'Well, that guy's a jerk.' I don't care. I said my piece and they paid five bucks to get in.

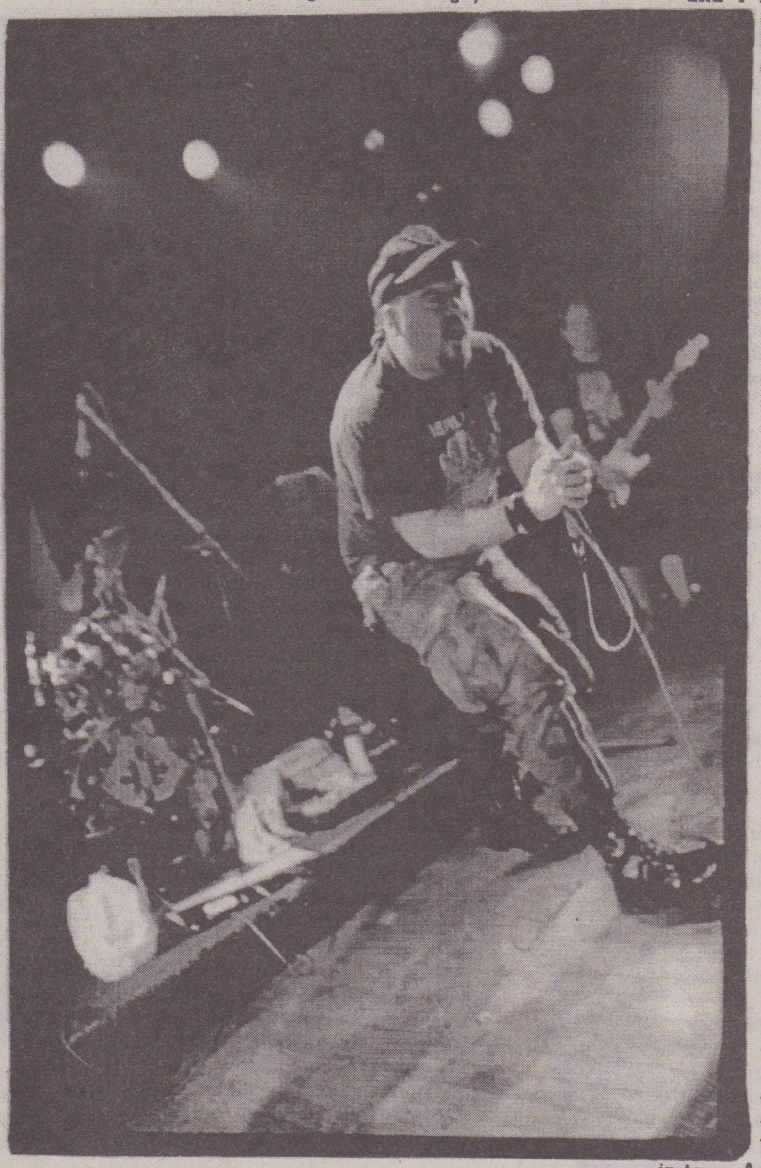
Wolf: You know I had enough decisions to make. It's tough making the right ones in my own life, you think I want to be responsible for making decisions for other people? Then have them come back, 'Well you preached this, you preached that?' nah, nah, nah.

Adrian: I think it's kinda like, if you dig us, if you like us, come check it out, but we don't go around ramming our opinion down other people's throat. Like, you gotta live like this, like you gotta do this...

MRR: How'd you guys hook up with Aus Rotten and get on their Rotten Propaganda label?

Jim: Well I think Bill and I made first contacts with those people when Aus Rotten first got together. And now that they broke up we're very sad. They were truly, I think, a really great band and really good people. And they started off Rotten Propaganda as a really good idea, but as soon as they broke up they're wasn't a unified force behind it and they had personal responsibilities in their lives. But as soon as Bill and I heard, and I think we both agreed when we heard that the Anti-Imperialist ep we were hooked on Aus Rotten. I remember the first thing Bill said was, 'I'm going to get those guys to play in Connecticut.' And sure enough, they came. And all of us have been friends ever since.

Adrian: They're a great bunch of guys.



MRR: Some people are talking about the fact that Rotten Propaganda may be starting up again. Do you know whether or not it's a rumor?

Jim: Well, I know Rotten Propaganda newsletter is starting back up. I don't know about the label. I don't want to talk about their personal lives 'cause it's not really a lot of people's business, but they do have obligations to uphold in their personal lives and, like I said, we're all still good friends so whatever happens happens.

MRR: You were talking about how you're going in to record tomorrow, what are you going to do with that?

Jim: Hopefully, Blind Destruction, I contacted them, I never really write away to get on somebody's label, but I just thought that Blind Destruction in England, who are run by the people in Spite is just something we were compatible with. And so I write them a letter blindly, sort of a shot in the dark, I sent them our first ep and a live tape and a bunch of fliers and information and they seemed to like it and he kinda gave me a green light and he wants to hear the tape first. Being leery at first is important I think, I don't think any less of him for wanting to check out our new tape, so he seemed to be interested, and I hope everything works out with Blind Destruction.

Wolf: Besides, the deal with Warner Brothers fell through. (Laughter)

MRR: If a major label approached Broken with just about anything you guys wanted would you take it?

Wolf: They 'aint got enough money, number one.

Jim: I'd say no.

Adrian: If they let us do every single thing we wanted to do with the music and everything, which they never would.

Jim: Yeah, they never would, they would never totally let us be what we wanted to be and I've seen bands that came out of the punk scene that went on to major labels that basically got dicked around and were bossed around like case in point, one of Adrian's favorites, Napalm Death. We encountered them on tour in Boston once when I was working with Nausea and they wouldn't even let them leave the tour bus to go have a beer in town. And I just thought that was ridiculous, you know they're not going to go out and get mugged or get killed because they were with people who knew the area.

Adrian: They're still the best band in the world.

Tarn: Some bands go that route willingly and some go with false hopes. Those hopes get squelched.

Wolf: As I said before I think we hold true to ourselves. What would be the point? I mean, it'd be nice to "get the paycheck" but what you've got to do to get it, why? We have to hold true to ourselves and this is, this is really what we are.

MRR: So not even for the riches and fame?

ALL: No.

MRR: How far are you guys willing to go with Broken?

Wolf: I won't sleep with any of these guys I don't care what it takes (laughter).

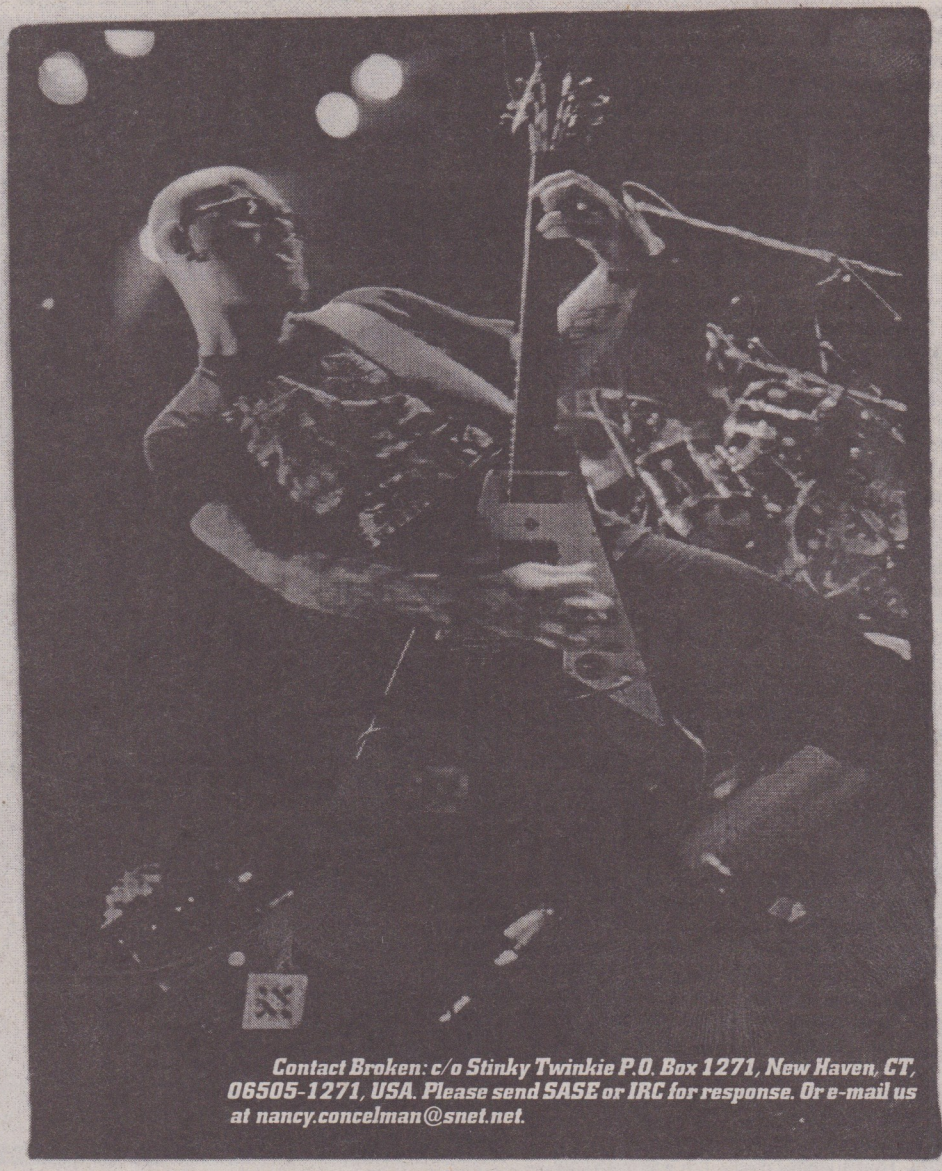
Jim: Even though you rolled over on me in Pittsburgh.
Wolf: A good night kiss, that's it!
Tarn: I got news for you Wolf, you're wearin' the wig on the way home tonight.
Wolf: AAUGGHH!
Adrian: What's the question?
Jim: How far will we go? As soon as it became a major pain in the ass for me that's when I'd stop doing it. Right now it's a passion of mine to do what I'm doing. If I didn't I'd probably be nuts.
Adrian: I'm pretty psyched to be in this band, I think it could go far, I've been able to contribute a lot musically to this band. The last band I was in it was fun but it was a band... but you know, I didn't write a lot of the original material, it was kind of like handed down to me.
Wolf: As long as we can sit and laugh with each other, have a good time and when the song is over, all of us feel good. I guess we'll stop being a band when we're not happy with the music we're playing with each other.

MRR: What are some of your favorite bands at the moment?

Wolf: Motorhead!
Jim: Distraught.
Wolf: Silenced (AKA Devastation).
Jim: The Unseen.
Wolf: Although Warzone and Cause for Alarm are old bands I like the new music that's coming out by them.
Adrian: OK, right of the bat the new Assuck is phenomenal, it's one of the best CDs I have and everything that Napalm Death has ever done is just incredible.
Bill: Skitsystem.
JIM and Adrian: Driller Killer.
Jim: Wolfpack. Shingo's solo project P.P.S.H./ Brain Genocide. And Contempt from England.
Bill: Hard Skin.
Wolf: Assfort.
Adrian: I like a lot of Bill Laswell and John Zorn stuff comin' out. It's out of New York, it's like grind core and jazz almost. There's bands like Praxis, and a side projects he does with Bootsy Collins and Buckethead. It's like a lot of weird shit. It has absolutely nothing to do with the punk scene, but I'm in love with it. I'm trying to get as much of it as I can.
Jim: Bands like Poison Idea.
Tarn: I can't really thing of anything right now.
Jim: Tarn likes all punk rock.
Tarn: And just for the record this band does consist of three guys over 30, two of whom are married and us two young studs over here.
Jim: Who we pimp out at gas stations when we need gas money on the road.

MRR: You guys seem pretty busy. I understand some of you guys have side bands. Would you care to tell us about them.

Tarn: I'm in another band called Boiling Man, we've been around for about eight months or so. I play drums in that band, too. We're putting out a demo tape. Should be out in a couple of weeks. We've played a few shows.
Adrian: I have a lot of jobs and a lot of shit, life is fun for me. I'm starting a band called Bastard Squad. It's going to be more along the lines of like really heavy, fast grindy shit. Hopefully like very technical fast, crazy shit.
Jim: I play in the Baltimore Foot Stompers, we've been around about four, five months. And it's with Al, former singer of The Pist, Bill Collins, who's from out in San Francisco and he was in some bands out there, Verbal Abuse, MDC, Special Forces, Fang, and Marvin, the longtime scenester on drums. He plays like the Guns of Navarone. We're going to be doing a split with this new Connecticut band called the Chellovek 4. Hopefully things'll keep going.
Bill: I play in a band called Silenced, AKA Devastation, which-ever one you want. I play guitar. We're kinda heavy, Swedish-style hardcore. It's me, Nate, who used to be in Destroy, Brendan who used to be in Revolt and Brutally Familiar, Blanks 77, Pete who used to be in State of Fear, Deformed Conscience, Hail of Rage, and Matt, who sings, who also does Insecurity zine. We've been around a little over a year in one form or another. We've played a few shows. We're doing a split LP with Distraught and we're doing a double 7" by ourselves and we're doing a split LP with Those Poor Bastards, who are a Connecticut band who's really cool. We're touring out to Minneapolis and back in July.



Contact Broken: c/o Stinky Twinkie P.O. Box 1271, New Haven, CT, 06505-1271, USA. Please send SASE or IRC for response. Or e-mail us at nancy.concelman@snet.net.

MRR: Why the name Broken?

Adrian: I actually came up with that one and I can't believe it because it's the first good band name I ever came up with in my life. I was 24 before I could come up with one. Broken, it's kinda like, how do I say this without being cheesy—it's about everything, about the way the world is right now. I mean shit's fucked up out there and things aren't going great.
Jim: Planned obsolescence.
Adrian: Crashing planes falling out of the sky...
Tarn: Not our fault.
Adrian: Everything's going down, broken system, not functioning. Listen to the lyrics of the song Broken...
Jim: Everything's broken.
Adrian: Plus it's a cool, one- word, quick name.
Wolf: Like Blur, and Bush and Oasis (laughter).
ALL: Shut up!
Jim: Crap. And the cover band, Fart.

MRR: Any last comments?

Wolf: Thanks, Todd.
Bill: I'm gonna go watch Devoid of Faith.
Wolf: Send us your money! We want your money!

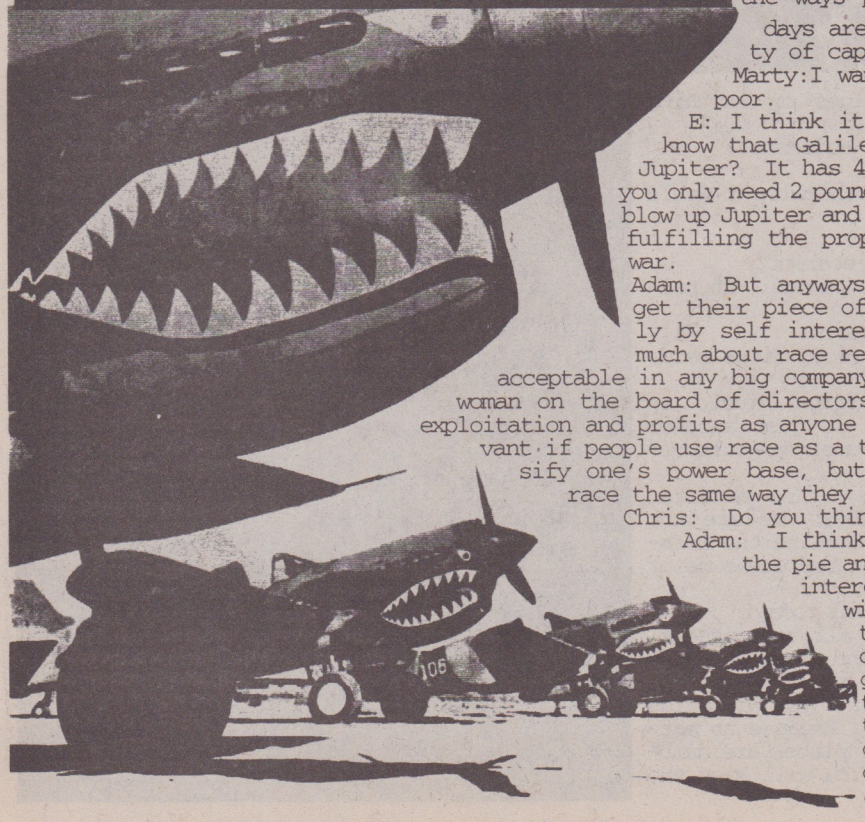
IN 1975, ON THE ROOFTOP OF THE AMERICAN EMBASSY IN SAIGON, FIELD MARSHALL C. TAGGART DEBRIEFED STAGGER LEE AND MARTY VIOLENCE, PARTY CHAIRMAN AND DECORATED FLYING ACE OF THE PIONEER LIBERATION PARTY, RESPECTIVELY. LAST MONTH THE FOLLOWING ACCOUNT WAS MADE PUBLIC BY THE REVOLUTIONARY PEOPLE'S INTERCOMMUNICATION NETWORK.

(YOUNG) PIONEERS

Chris: So What are your names?
Marty: I'm Morty.
Adam: I'm Stagger Lee.
Chris: Where do you live and why?
Adam: I live in East St. Louis, Illinois because it's cheap to live there.
Marty: Detroit, Michigan...looking for a job.
Chris: Ok...what kind of band is (YOUNG) PIONEERS?
Adam: It's like an underground American rock group.
Chris: So where do you see (YOUNG) PIONEERS in the history of rock and roll?
Adam:It would be between the Yardbirds and X.
Marty: We're kind of like Bo Diddley but we're not as good.
Chris: Ok...so why play rock music in 1997?
Adam: Not talented enough to play jazz...or classical...or even blues or anything like that for that matter.
Chris: So who do you see as your audience?
Marty:Anyone who wants to listen.
Adam:I try not to see audience otherwise i would not want to play a show.
Chris: Who do you write music for?
Adam: For the for the lumpen proletariat.
Chris: What do you see as the role of music in politics and politics in music?
Marty: Well to educate but entertain.
Adam: It's like KRS1 Boogie Down Productions said, "edutainment."
Chris: Do you still think political music in America can be subversive or is it just another calculated and controlled part of american culture?
Adam: Yes.
Marty: We are not politicians. We're artists. We're definitely not the love boys We are not Marxists. We are not trying to mobilize the workers. Margarette Thatcher does not represent me or anyone I know.
Chris: So what does patriotism mean today?
Adam:I'll tell you one thing, in all seriousness, when you go to other countries and you come back to the United States, if you are a real American, like myself, you will be so grateful you will kiss the ground when you get back here. Because no matter how dumb America is most other places are dumber or at least more frustrating. You will kiss the ground especially if you go to Europe or Canada you will be very happy to come back to America. Also its very beautiful. Alot of other countries have to pretend that their country is beautiful and just try to be proud of it. But see we have a really truly beautiful country...so we can be proud of it. Like I said, go hang out in like Ontario Canada and then come back to America and you'll feel full of patriotism and happiness and joy at being an American citizen.
Chris:Well so what about socialism? What about the working class in America?
Marty:What's in it for them?
Adam:Well I think to just say socialist or communist to me...it's not but...to me it's just interchangeable because all I'm really saying is that capitalism is a drag. And working class...we're working class by default because we're trying to do a band. You can't really hold down any legitimate jobs and you just sort of sink away from your middle class roots and just live on a lower working class subsistence level. In a way it's by choice i guess...
Marty:But at the same time you can't really say that being a musician is working class any way.
Adam:But if you were in a perfectly working beautiful communist society it would be a working class thing.
Marty: I guess somebody like Woodie Guthrie was

hired to work as a musician, but you can't really say the rolling stones were working class musicians
Adam:No. But there could be some thread of working class truth running through it. I would also like to say that i don't get into that working class stuff where...say...Spin Magazine has an article about how any punk or underground band that finally made it big came from their working class roots, no matter what town they're from. Like from the "run down working class streets of huntington beach orange county california." That's ridiculous. Or "from the run down streets of Alexandria, Virginia. That's not what's real. But I also don't think American society breaks down on normal class lines. For example my dad's family was dirt poor and his nuclear family is now middle class while other parts of his family are still poor. And then I went back down below the middle class. My brother is a lawyer now but he has no money. He doesn't know how to pay the rent right now. So he's got an upper class job and is financially below the middle class. And my dad sometimes wears a hard hat to work which is working class but he's got a master's degree which is supposed to be upper class and he's got two cars and a house in the suburbs which is supposed to be middle class. That class structure is for eighteenth and nineteenth century England or Germany in the 1920's or China in the 1940's. I don't think we should buy into pretending that there are those kinds of fine lines. I work with a guy whose brother is a crackhead, whose mother is the head of a nursing department at the hospital and whose father is a former CEO of a large company. I think there's alot of upward and downward social mobility in the United States. That doesn't mean the United States doesn't suck, it just means that the class distinctions which were developed in Europe and Maoist China just don't really apply here.

DANCE DEFEND



Chris: Ok so who are your heroes?
Marty: Kurt Vonnegut Jr.
Eugene: Pat Smear.
Marty: Chuck Berry
Adam: Chuck Berry good as shit, but I don't know. He's not my hero. Who would be a good hero? A person who's an object of fascination for me but he's not my hero is Eldrige Cleaver. He did alot of really good things and he did alot of really terrible things throughout his life. He wasn't consistent about any of it yet he was in the limelight throughout the whole time. I mean he raped people, and beat his wife while at the same time he helped mobilize an entire generation of people against the vietnam war and brutality against black people. He's amazing because he shows the dichotomy...or the reality...of the human condition. People aren't so perfect. Someone who you might say is your hero isn't going to be so perfect as to embody some kind of value system.
Eugene: It's the same way with Pat Smear's solo album.
Adam: Right. He was on GI right. Untouchable record. It sounds like the hand of god touched the mixing board.
Chris: OK.. So in the year 2000 you think there's going to be a race war?
Adam: I don't think there's going to be a race war. I think the capitalist system has successfully made people of all races, genders, abilities and disabilities so preoccupied that people just aren't concerned about problems of race as much as they used to be. And the ways people are upset about race these days are just smoke screens for the reality of capitalist exploitation.
Marty:I want a war between the rich and the poor.
E: I think it's gonna be a religious war. You know that Galileo probe they have orbiting around Jupiter? It has 49 pounds of plutonium in there, and you only need 2 pounds to ignite Jupiter. They're gonna blow up Jupiter and there will be a new star in the sky fulfilling the prophecy which will start a religious war.
Adam: But anyways...as long as people are trying to get their piece of the pie and are motivated entirely by self interest they're not going to care that much about race relations. I mean, it's becoming more acceptable in any big company to have a black man or a latino woman on the board of directors as long as they're just as into exploitation and profits as anyone else. Maybe it's still very relevant if people use race as a tool to increase profits and intensify one's power base, but I don't think people think about race the same way they did 30 years ago.
Chris: Do you think things will get worse?
Adam: I think the more you pursue your piece of the pie and the more you're motivated by self interest in general in life, the worse it will get. Even if you're on top things will eventually get worse. I don't think in five years all the grain will be gone and the water table will be depleted and people in the streets will rush up to the top of the corporate headquarters and drag the CEO's down into the streets and castrate them. But eventually

I think things will get shitty for everyone.
Chris:So in alot of your music you take on voices other than yourself. Unheard voices of people in prison, Vietnam veterans, etc. Are those voices that you think should be heard that people and history have ignored?
Adam: I don't think they've been totally ignored by history, I just think they're being ignored right now in music. I think there are alot of punk rocker types or people in the white rock underground music scene who care about things but all that ever rises to the surface in the mainstream is Everclear and Soundgarden and Marilyn Manson. I'm not upset about those groups. They actually sound better than all the white underground rock groups, even though they do sound terrible. At least they still have songs. At least their songs have a chorus and verses. That's better to me than the way the underground kids do things. But getting back to the question. Don't you think that now more than ever the average person's experience, whether that person is in a wheelchair or was in Vietnam, or is pregnant teenager or a stockbroker, whoever that person is, their human experience is not referred to or sung about or represented in any mainstream music. Mainstream music now isn't relevant to anyone. I mean in the 60's, guys who would sing about wanting to get with a girl, they might be kind of homely themselves. They might be like 43 years old, they might have broken teeth. Take a female singer like Janis Joplin, who's just scary looking, like the kind of person she was. She was scorned in high school, a complete outcast, but that's an actually real legitimate human experience. I like listening to someone like Wilson Pickett or Bob Dylan because their music sounds better because it has something to do with actually being a human.walking this earth and actually living near other living beings. I mean what the fuck do the things being sung on MTV or Black Entertainment Television have to do with even being alive? Think about what was relevant to 18 year old kids in the 60's. Fred Hampton who was the chairman of the Illinois Black Panther party was assassinated when he was only 21, and the eyes of the world were on him. Or some of the other Black Panthers. Bobbie Hutton was only 17 or 18 when he was assassinated. Not that we have to go out and get assassinated, but shouldn't we ask ourselves why young people aren't important in that kind of way right now.
And as for taking on other people's personae in the course of a song, I just think that's fun and it is presumptuous, but that's part of making it more interesting and more nervy. It's more fun, it may be arrogant, but it's less boring.
Chris: Well is that why you would sing about black politics?
Adam: Black politics are as relevant to white people as they are to black people. In the initial stages of the revolution, the whites need to go to their own community and educate the whites and the blacks need go to their own community and educate the blacks. I've read interviews with bands where they say "this isn't very integrated" and "this isn't good. every show we play is just a bunch of middle class white boy hardcore kids and punkers at the shows." But that's who we are, that's who we're playing to and that's the kind of music we're playing and there's nothing wrong with that. So there are not going to be any Aboriginees coming to your shows, and there are not going to be any Mexican grandmothers coming to your shows. There's no point in being ashamed or embarrassed that your family is middle class or your skin is white. You've just got to do the right thing.
Chris: So what is it that you're trying to present people?
Adam: It is what it is. To the person who does not see or hear (young) pioneers, to explain it sort of takes whatever little edge it had away from it. That's what Andy Warhol would say isn't it? I mean were you hoping I would say "well John Brown he was cool..."

PHOTO: CAROLINE HANSEN

WRITE TO (YOUNG) PIONEERS AT:
PO BOX 12065 RICHMOND, VA 23241

LOOK FOR: NEW VERMIFORM CD W/ CRIMEWAVE 10", EMPLOYER'S BLACKLIST 7" AND LIVE TRACKS AVAILABLE IN MAY. ALSO NEW (YOUNG) PIONEERS ON TRIAL 7"AND CD ON LOOKOUT AVAILABLE IN JUNE.

The following is an interview with two members of the band Hoodrat, Cory (bass) and Giz (vocals, guitar). It also focuses on information about the zine they write for (*Punk Fiction*) and the collective Punx Against Profit$. The interview was conducted in January '97 in their hometown of Oakville, Ontario (a suburb outside of Toronto), where all of the projects are based out of. By Imants Krumins.

MRR: Tell us about your band Hoodrat, and your magazine called *Punk Fiction*. And you're also involved with Punx Against Profit$. Which came first?

Cory: Matt, (the old drummer) and I were writing for a fanzine called *Mean Day*, which started P.A.P. When M.D. slowed down, we started another fanzine (P.F.), and by that time we had started Hoodrat as well. We wanted to do a zine that we could control more and put out a little faster.

MRR: What year was this?

Cory: Sept. '95 we started Hoodrat. P.F. started about December '95.

MRR: What was your motivation for starting Hoodrat? – musical or otherwise?

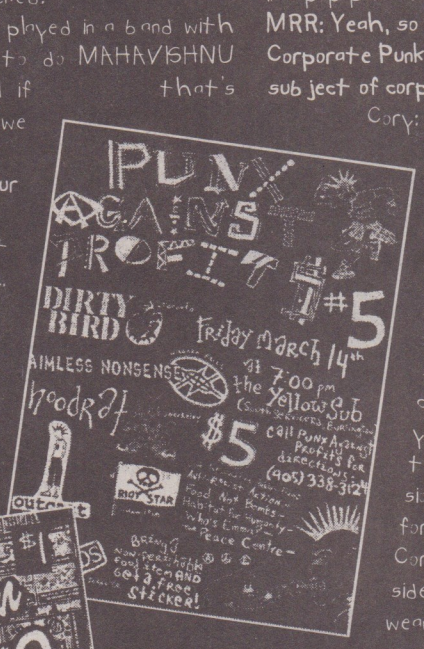
Giz: Mostly musical, because...

Cory: ...our old band sucked.

Giz: Yeah, Cory and I played in a band with people who wanted to do MAHAVISHNU covers. That's cool if that's what you're into, but we weren't.

MRR: Were these your parents?

Giz: Ha ha. No, but same style of music. We were stuck, so Cory and I talked to Matt, and things just clicked and we got to writing songs...



Cory: Mostly older style punk. The pop-punk style never appealed to us.

Giz: We stuck with the aggressive stuff. Especially at the time that we started playing shows, everyone was in a pop punk or ska band.

MRR: Yeah, so the title of your 7" is "Fuck Corporate Punk". Anything else to say on the subject of corporate punk?

Cory: That's becoming a dead issue, but when we started it was a hot new topic. By now everything's pretty much been said.

Giz: Yeah, because bands like Rancid had members that were very involved with the scene, and people held them close to their hearts. Then you see them on TV, and when that whole punk-sell out explosion happened it was a tester for most people.

Cory: I think there has been a plus side to the punk explosion. If you can wean all the newcomers off these corporate bands and expose them to the real culture and what it's all about. But as for the corporate bands, their ideals are nothing close to punk. It's really sad to see them give up all their beliefs, all the stuff that was in their hearts before.

Giz: All for the Almighty dollar.

Cory: We did the 7" with no record company or distribution. It's just a lot of records in our apartment. A friend of ours rented the equipment, and turned his basement into a studio, and it turned out really well. It cost us around $1000 dollars, and we had to work for it and earn it, but we did it ourselves.

Giz: There's 4 originals and a (British) Sub Humans cover on the 7" – one is a ska song, but we're trying to steer clear of that whole thing, because there's too many people forming ska bands already.

MRR: Anything else we should know about Hoodrat?

C: The drummer on the 7" left because he thought we were too political. Of course politics are an important part of punk...

G: ...but sometimes we can be pretty silly too. We're actually writing a new song that's all "Simpsons" lines.

C: But we have a new drummer now, (Jay) and things are working out.

MRR: OK, P.A.P is your organization where you put on gigs. Tell us about that.

G: We used to take the money left over from *Mean Day* zine (which Asher and a few others are still doing) to put on shows. Then more zines began contributing to the pile (*Punk Fiction*), so our projects got bigger and better.

C: It went from our first show being a disorganized, 5 local band affair, to an all day festival (which was our latest show) with 14 bands including M.D.C.

G: We were going crazy trying to find an out door venue. The hardest thing we've found with P.A.P is finding people that will have punk shows. There used to be places...

C: Every time you get a venue, somebody will fuck it up, and then you have to find a new one. Eventually you run out, and that's where our scene is heading right now.

G: People have that media chaos image of punk where it's cool to smash stuff at shows. They don't realize this leads to no shows at all. We're planning on setting up our own warehouse space (a la Gilman St.) in the future where we can put on gigs and rent it out to people who want to do the same. It will help strengthen our scene.

MRR: Back to the out door gig – it was 14 bands for $4, and a lot of people still didn't pay.

C: Every one was showing up with an armful of beer, but they didn't have four dollars for the cover. We lost $500, but it was still worth it. It was the greatest show I've ever been to. Really positive and friendly.

G: But it makes you realize how many people don't care about non-profit efforts, and just want to be entertained. Some don't realize that real people will lose money if they sneak in.

C: Especially shows that are ridiculously cheap

and non-profit. You'd expect it at the $10 rip-off shows.

MRR: Tell us about Punk Fiction Magazine. You've had four issues so far.

G: It's the same people as in the band and P.A.P plus a few others.

C: The zine is something we try to put out every couple of months. We just write about what's on our minds like politics, the scene, shows, punk, etc. The response has been incredible. Hearing about how peoples Mom's and little sisters read it too... it's so inspiring.

G: It's weird giving your zines to people who are not in the scene. Yet otherwise you're just preaching to the converted.

C: It's good to get other people's opinions, like teachers or parents, rather than just punks. All of our projects are a part of punk. For us it's not just doing one thing.

G: Sometimes we try to do too much at once. We spread ourselves a little thin at times. In issue 3 Cory and I wrote articles together, like "Why Punk Against Profit$?" Some people get upset about having a non-profit organization.

C: Punk's not for making money. That's what our jobs are for.

G: It seems like such a normal thing. If you care about what you're doing, then why make profit your main concern? Because of P.A.P. we sometimes get hostility at shows, when you think it would be the exact opposite. Usually, with punk, nothing's for profit anyway.

C: Yeah, it's really easy to be non-profit.

G: We wrote why non profit efforts are so vital to any scene, and DIY efforts like Anok and Peace, Epicenter, Who's Emma and others, prove you can be non profit and still survive.

MRR: When punk started there wasn't the whole DIY set up there is now.

G: Punk has really evolved. We're learning a lot more about international scenes...

C: Especially from *Book Your Own Fuckin Life*.

MRR: *Plastic Bomb* has a German equivalent of that.

G: It helps promote co-operation, and you learn from other people.

MRR: Talk about your jobs.

C: I work at a tattoo shop, and Giselle works at a nature store and both places are non-corporations, and are good in the sense that we know where our money's going and who our bosses are - they're entrepreneurs. It's rewarding to work at places like that since it's the sort of stuff we support.

MRR: I was reading where some computer company paid out very large X-mas bonuses to their employees, ie. sharing the profits.

C: Corporations probably wouldn't have such an evil image in the punk scene if that's what it was like all the time. But in reality you've got McDonalds buying sick cows off the trucks because they're cheaper than the healthy ones, and companies with people working in other countries for slave wages to keep prices cheap, and so on...

G: I'm writing a play right now. Theatre can be a political medium too. The punk scene has always shied away from dramatic expression because we don't realize it's power. In this play I used overtly abstract visual images to discuss the same things we discuss in punk, like anarchist politics, etc. There's a scene where I turned Ronald McDonald into Adolph Hitler and he's marching around a huge swastika made out of McDonalds' logos. We'll be performing this all over Ontario. Theatre is really cheap, and a powerful medium.

MRR: Theatre had a long tradition before TV and movies. Think of Shakespeare.

G: ...or Ibsen. His plays were just as political as anything we discuss in this scene. For his time period, he was a revolutionary. One of his plays, "The Doll's House" is about a woman who wants to pursue her own life. At the end of the play she leaves her children and husband so she could exist as an individual. It caused riots in the streets, and these were pompous, bourgeois people who were beating each other up because of a play. His plays are still controversial today.

MRR: You've accomplished a lot, considering your young ages.

C: I enjoy seeing other young people being active. You realize that anybody can do it.

G: There's a constant cycle where old people get out of it and young people enter. I hope P.A.P. is still going 10 years from now. One thing, which solidified my views, was reading "Punks over 30" in *MRR*, which proves it's not just a youth culture.

MRR: I notice you play a lot of suburban shows, rather than Toronto (the local big city).

C: Even though I'm old enough to drink, I don't like bar shows. I like the all-ages shows where there's more energy from the kids. It's so much more fun playing to an enthusiastic crowd. Out here there's so few people putting on shows that when you put one on everyone will go.

G: Many people feel you have to go to the big city to have a good scene, that it has to be a downtown atmosphere, when in reality good scenes come from people trying to make their own scene better, rather than looking for a better scene.

MRR: A lot of local punk record shops like Static Age, Who's Emma, Full Blast, and Rotate This have sprung up in the last few years. I find I'm meeting all kinds of new people because of these.

C: When something like that pops up, it's worth the extra effort to support it, and help it last. It may occasionally cost a couple of extra bucks or it's inconvenient to get to, but they are relying on you, and you're relying on them to get you decent stuff at decent prices. It's all activism in a way. Making the extra effort to do things differently.

G: Look at any DIY collective. There are so many people that have survived that are like flags for anyone else in the scene, be it a record shop, a distro, a band or a label.

MRR: Future projects?

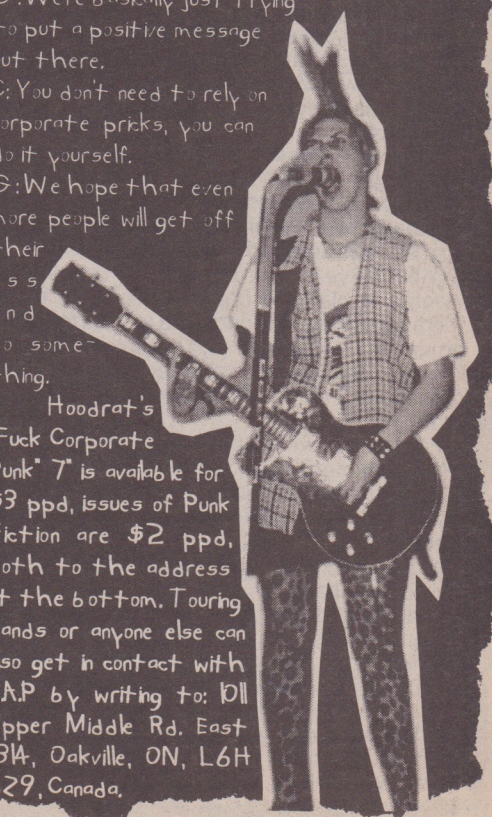
C: The permanent hall space for shows. Also a P.A.P. CD compilation of cool Ontario bands that need the exposure.

MRR: Anything else?

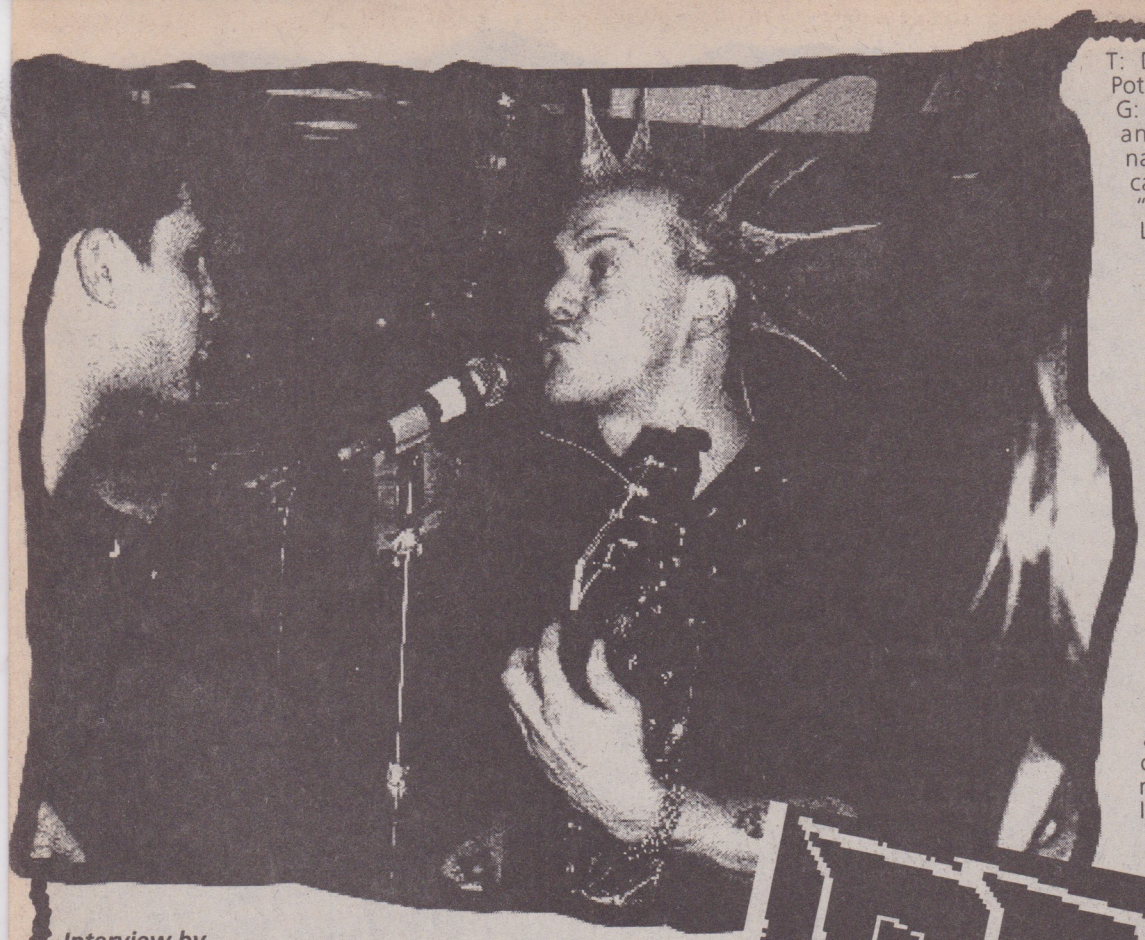
G: We're basically just trying to put a positive message out there.

C: You don't need to rely on corporate pricks, you can do it yourself.

G: We hope that even more people will get off their ass and do something.



Hoodrat's "Fuck Corporate Punk" 7" is available for $3 ppd, issues of Punk Fiction are $2 ppd, both to the address at the bottom. Touring bands or anyone else can also get in contact with P.A.P by writing to: 101 Upper Middle Rd. East #314, Oakville, ON, L6H 5Z9, Canada.



BRIST

Interview by
The Old Man

MRR: Well, after nearly a century and three cycles of the punk circle, I thinks we might have an interview this time. So, to start out, give us your rank and serial number, or your name and instrument.

G: Foot Soldier, Graham, drums.
T: Tim, bass and some vocals.
L: Lonny. I play guitar and sing.

MRR: Where do you guys live? Do you do anything but play punk? If so, what is it that occupies your non-music playing time?

T: North end of Seattle. Right now I work at a construction site but during the summer I try to scrape up extra cash doing yardwork/landscaping type stuff.
G: At home lately I work and play music... More fuckin work than music.
L: Lately I've been a homebody and a cybergeek. I just moved out to North Seattle.

MRR: Now, how long has Bristle been together? Was this band an incarnation of another band, or how did you all manage to find each other?

G: About 5 years. No. Tim was in 3 Legged Dog and Lonny wanted to play 2nd guitar. I went with them to listen to them go over some songs and we started jammin with me on drums and pretty much became a band that night.
T: Since 1992 we just sorta ran into each other at shows, parties, etc. and realized we all liked the same vein of music...
L: Pretty much what Graham said. We wrote two songs that night ("Humanity" and "Social Life") with this girl Megan singing she left us and we went on...

MRR: Do you guys hang out together beyond the band?

G: Sometimes at shows or something but I can't stand them beyond the band...
L: Naw, we don't really hang out together too much... When I worked with Graham it was cool because it seemed less like work. Tim and I hang out when we discuss band stuff and such, but we don't really "hang out".
T: Not a whole lot. I keep Bugging these guys to go to the zoo or maybe down to the market. We could get our faces painted and stuff ! <hehe>

MRR: Who drinks, who doesn't? You guys smoke pot?

T: Drink, Yes. Pot, No.
G: I don't drink anymore, I narrowly escaped being "Fired From Life" alcohol wise. I'm the only pot smoker so bring the buds to me.
L: I don't do any drugs save coffee. I used to, but not anymore, I couldn't stand myself when I was wasted and frankly I don't think anyone else could stand me either, so I quit.

MRR: Out of curiosity, how long have you been playing your instruments? Did you play in other bands? What are some of those other musicians doing these days?

G: I've been playing since we've been a band for all intents and purposes.
L: I was in a band from Tacoma Washington called Abolishment... As far as I know none of these folks are now doing anything musically. My friend Gary played drums and now he does our shirts (Underpressure Printing). John and Melissa both have spouses and kids and Jesse lives in Boston with 2 kids and a wife... Crazy how times change huh? I've been playing guitar for about 12 or so years.

MRR: I have that awesome NW punk comp, which has like 23 bands on it, quite a few of whom are no longer together. How many of those bands were from Seattle?

G: Ten were from Seattle proper 4 are still around including us.
T: Most of them were from Seattle with a few sprinkled around the Northwest... Hey, Portrait of Poverty, Whorehouse, and Zeke are still around.

MRR: With that many great bands from around the area, there must be a incredible scene there. Tell us a little about it.

T: Good all ages shows are scarce. For a long time the mainstay of the scene was the Lake Union Pub, a small bar with shows almost every night. A lot of touring bands would play there on very short notice. Liquor control finally closed the Pub for the last time. The Storeroom is a lot of fun if you like being smashed like a sardin with a killer jukebox (CD). As f I'm not really a "scenester".
G: When the Lake Union Pub w was the "scene" in Seattle. As that action has moved to diff room, Gibsons, Uncle Rocky's. to look around, most people a up cliques like any big city tho

MRR: Do you think you appe genres of Seattle's punk sc billies, Skins, etc.? Do you c gressive band or more old-

G: Yeah, lot of different peop from crusties to skins. I'd say
L: I like to think we appeal because we take elements fro es. I'd say we are an "old scho really peg us...can you?
T: We appeal to many sub-gen school" sound that strives to that.

MRR: Would you consider Seattle's punk scene?

G: Some people might... I don I see us as one of the Many go get along here. I don't know
T: I'm sure the Seattle punk sce us. Probably better off!
L: I think of the Seattle punk a a link in some way or another go all of the time, so for any wrong, we all play a part in promoters, the fanzines, etc. than anyone else we ju

MRR: What c

point, I think it's great that a band can get by playing basements, garages, bombs and that there is some kind o (like really small towns we'll h like LA and Chicago have ki nutshell the Punkrock "scene sucks in others.
G: Anyone who isn't an idio underground/D.I.Y. bands, zi there always has been.
L: I wouldn't go as far as to ca this stuff exist an "idiot" .I t who only follow the "Big" M
G: As far as bands going "big that brings in too may unde be into punk now, there's no harassment or the like it's "

MRR: Who are your fav yourself? I'm especially known bands that you gu

L: I don't really have any fav Truck Driver, Pipefitter, Quic not the rapist guy) Piss Drun sentatives.

ardine. It's a real cozy homey, bar
As far as the scene goes, I guess
".
ub was around (R.I.P) that almost
e. As far as Punk goes now all of
different places like The Store-
y's...which are all bars. You have
ple are cool here. There's fucked
though.

**appeal to fans from other sub-
k scene; e.g., Crusties, Rocka-
ou consider yourselves a pro-
old-school?**

people from old fuckers to kids,
say old school I suppose.
eal to a wide range of people,
from so many different influenc-
chool" sounding band. You cant

-genres because we have an "old
s to be "progressive" Ha! beat

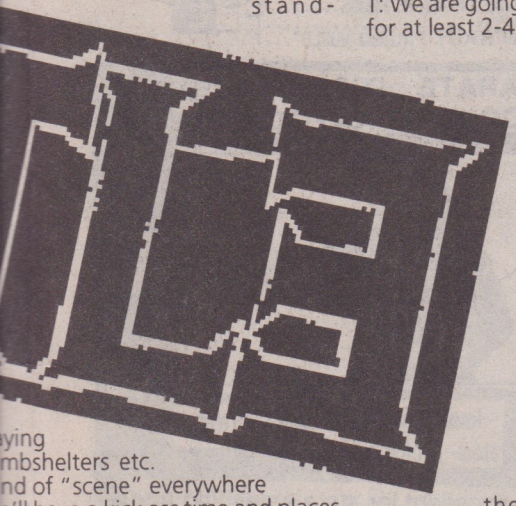
der yourselves a vital part of

don't think of us in that context.
y good bands that all pretty much
ow about vital.
k scene would be just fine without

nk as one big entity, everybody is
ther. People and bands come and
anyone to think they are vital is
t in the "scene", the bands, the
etc. We aren't any more important
ve just "are us".

What are your thoughts on the current state of punk?

T: From a touring stand-



ying
mbshelters etc.
nd of "scene" everywhere
e'll have a kick ass time and places
ve kinda sucked in the past). In a
cene" kicks ass in some places and

idiot knows there's tons of cool
ds, zines, clubs etc. everywhere like

o call someone who doesn't know
. I think the Idiots are the people
g" MTV bands.
"big" on MTV I think its a mistake
ndeserving people, its too easy to
s no suffering, no beatings, severe
's "acceptable" now .

**favorite bands, not including
lly interested in some lesser
u guys might clue us in on.**

favorites but I would say Monster
Quick66 (with thier new singer Eric,
Drunks and Whorehouse of Repre-

T: Portrait of Poverty, Piss Drunks, CCR.
L: Oh yeah Portrait of Poverty and Whipped.
G: I like too many bands to mention. Old bay area bands, old midwest Touch & Go shit, some old N.Y., Oi, "Crusty" hardcore etc. Locally there's tons of bands from all aspects of punk..

MRR: Do you guys do anything politically?

T&G: No.
L: I don't really do much politically. I try to focus more on myself and how I can change my own world to make it better. I don't want the weight of the world on my shoulders, it's a no win situation. If people changed only what they don't like about themselves then we wouldn't need to worry about the rest of the world.

MRR: Do you think that there's an aspect of punk that involves politics?

G: Not in my personal tastes. I identify more with the social/street aspect of punk.
L: I think punk can be whatever you want it to be. Punk is definitely political because every punk has his/her own politics which they apply to their lives. Whether or not these politics reflect the Government or animal rights or whatever is up to the individual.
T: Yes, but unfortunately there is "correct" punk politics which kinda ruins the whole idea of punk.

MRR: You currently have a record out on Ransom Note, is there another record coming out in the not too distant future?

T: We just recorded some new songs which will probably come out on a few comps before anything else comes out.
G: Not that I know of. The new songs came out really good one is on the "10 Things Jesus Wants You To Know" magazine comp CD out soon. We need a label with some pull for better tours and distro so someone call us or write to the P.O. box at the end.
L: I'd like to see another release. Another full length release.

MRR: I hear rumor of a nationwide tour in the spring of next year, have you ever toured before?

T: We are going on tour in April. We have toured every year for at least 2-4 weeks since 1993 this time we're going to the east coast and a whole lot of places in between.
L: Yeah, every years we do at least 2 weeks.
G: It's not nationwide really, some stops along the way, but mostly east coast cities. We've toured 4 times around the west and mid-west.

MRR: Are you gonna make it as far east as Chicago this time?

G: I don't know about Chicago yet.
L: Right now we seem to be having trouble getting a show in Chicago but we'll be as far east as Maryland.
T: Yes, Chicago, get us a show.

MRR: Any bands that you would like to play with while you're out?

T: The Wretched Ones in New Jersey.
G: Bands that are killer and have a decent draw would be nice.

MRR: How do you feel about the pace of technology? How is this affecting your lives and the band? I hear that you have a Web page...does this seem contrary to punk?

L: I don't see how having a website could be considered "contrary" to punk. I think if the earliest punks had the kind of technology we have today they would've used it the same way we now use it. The Seattle Music Web is a totally cheap way to get your name out there and Tim Turmoil charges $25 a year or something. Now you tell Timmy he's not punk...:)
G: Technology.. Too fast, hail the Unibomber.
T: Technology is too often in the hands of the few people rich and powerful enough to afford it and it gets a bad rap for this. Where would we be without mosfet transistors to give the bass that "warm yet punchy" sound.

MRR: Thanks for the interview! Is there anything else you'd like to add?

G: Stay underground! Don't water it down! Bench yer weight! Don't masturbate! Come see us live if you can!
L: Be yourself...Fuck what yer friends think...Keep the faith. I'll see you in April.
T: Yes! No matter how fuckin good this interview may make us sound you won't realize the awesome power that is Bristle unless you see us live.

You can contact Bristle by calling Lonny (206)706-3113, Tim (206)632-8145, or write to: Bristle, 6201 15th Ave. N.W. #G230, Seattle, WA 98107.

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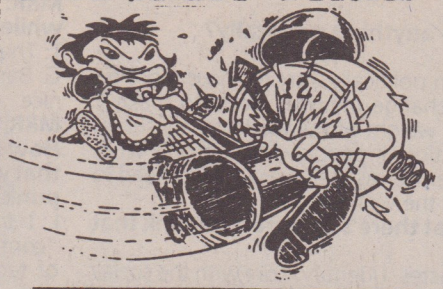

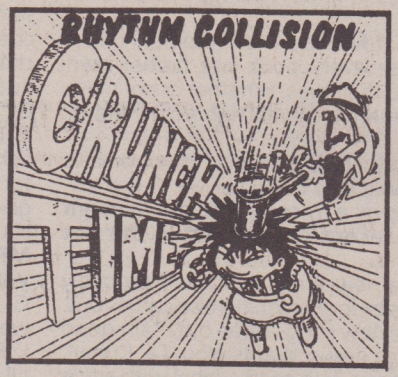

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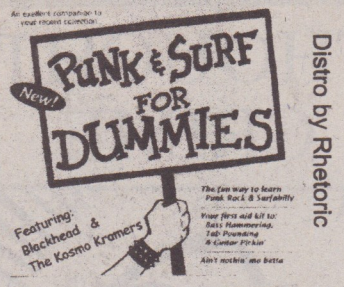

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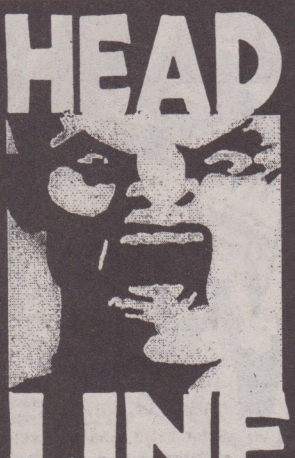

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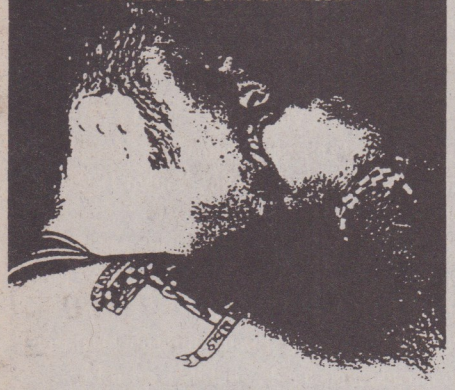

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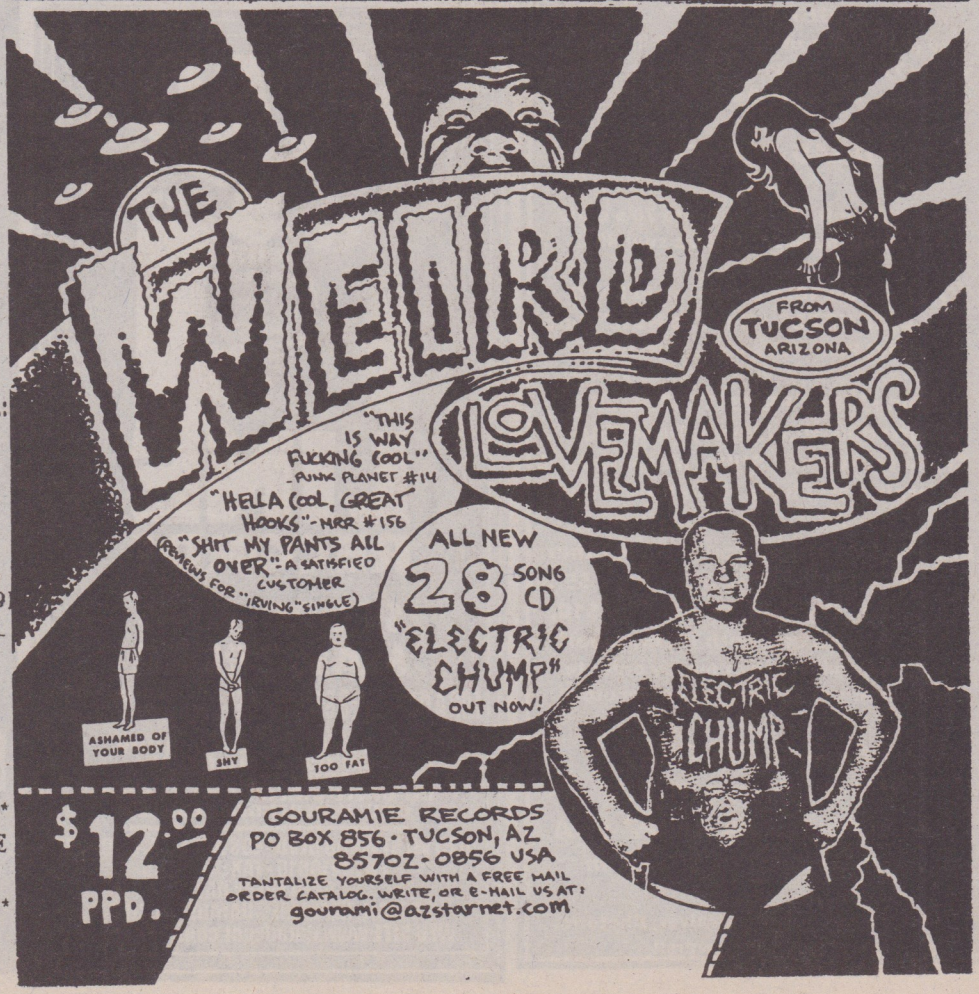

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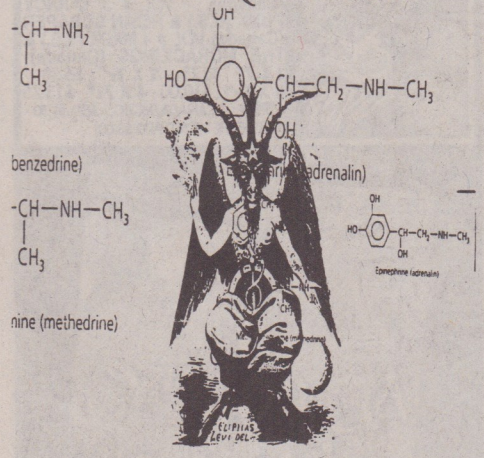

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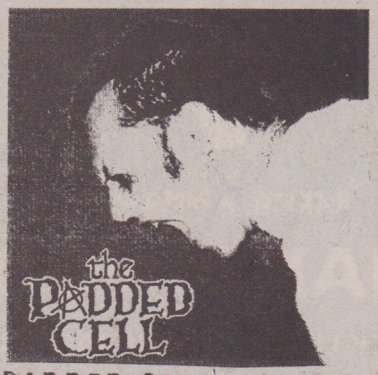

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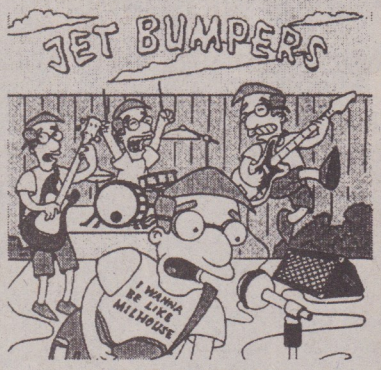

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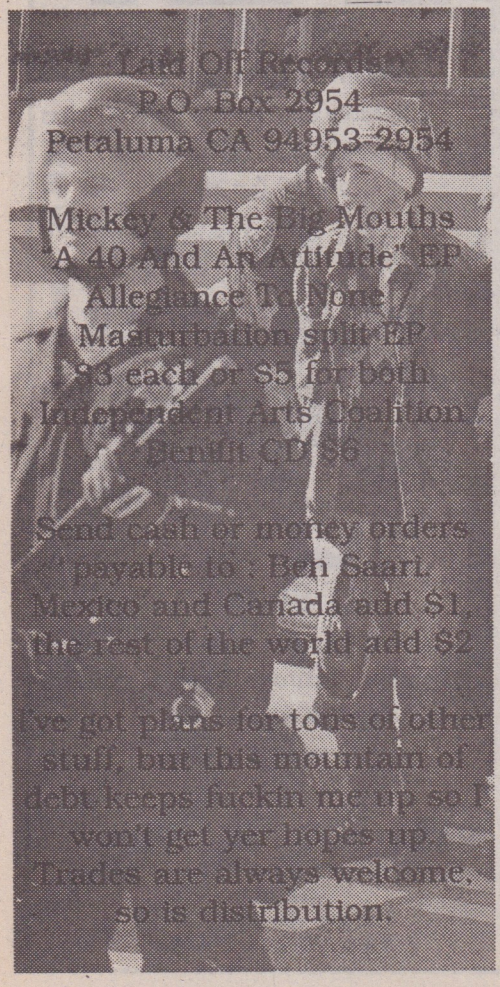

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22nd	Roanoake, VA	with Supression
23rd	Baltimore, MD	with Great Unraveling
24th	Norfolk, VA	with Spazz
25th	Richmond, VA	with Spazz
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27th	Philadelphia, PA	with Spazz
28th	New York City at ABC NO RIO	
29th	Boston, MA	
30th	OFF	

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2nd-3rd	OFF
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7th, 8th	OFF
9th	Toronto
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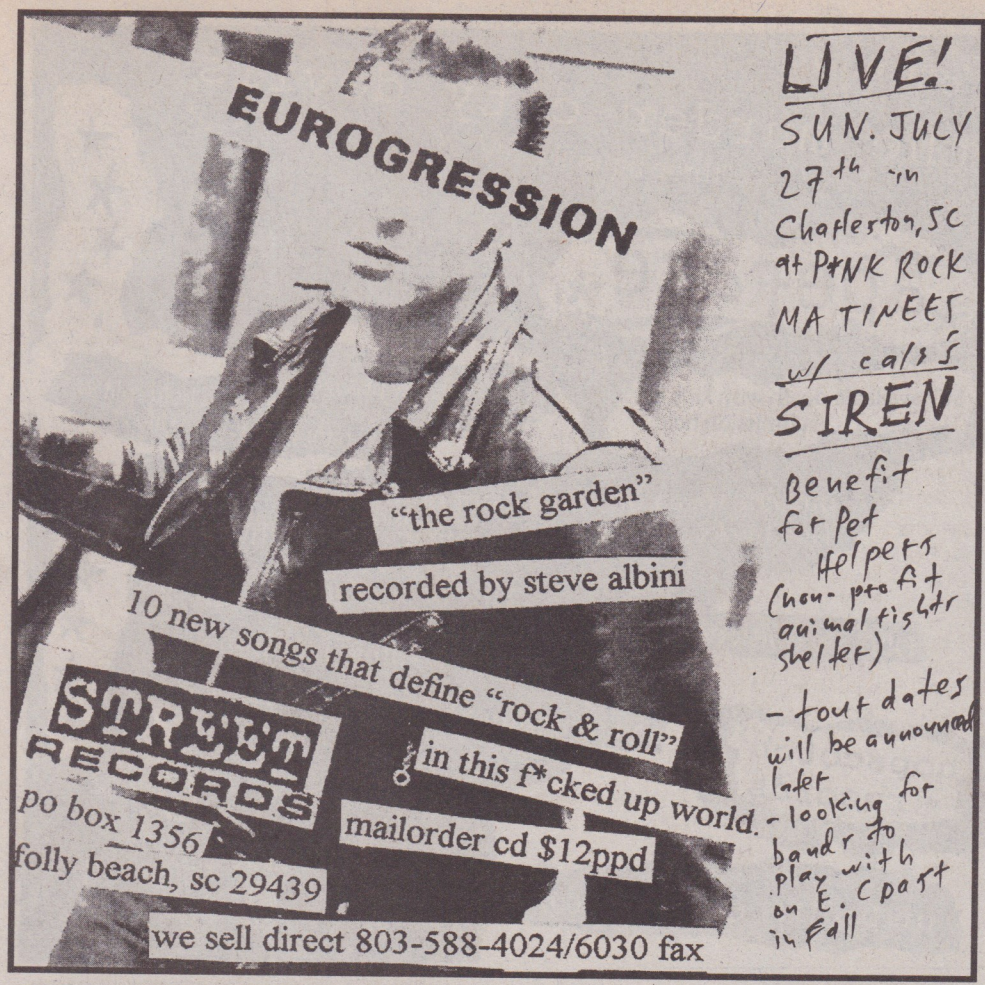

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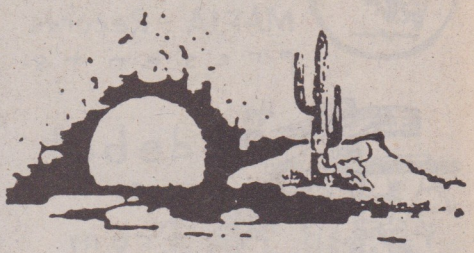

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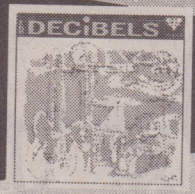

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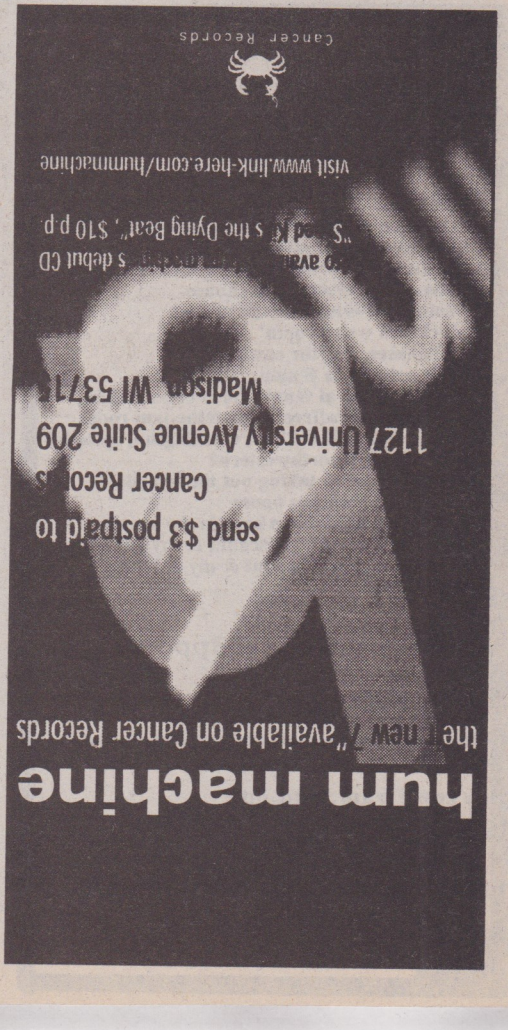

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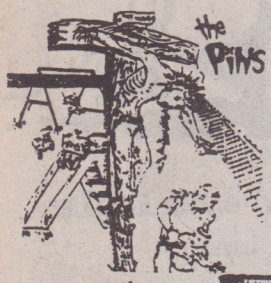

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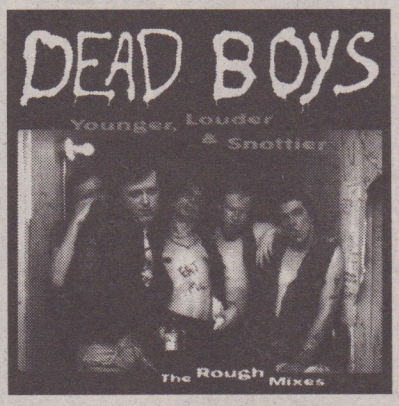

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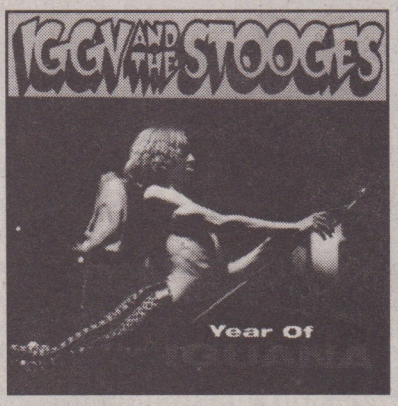

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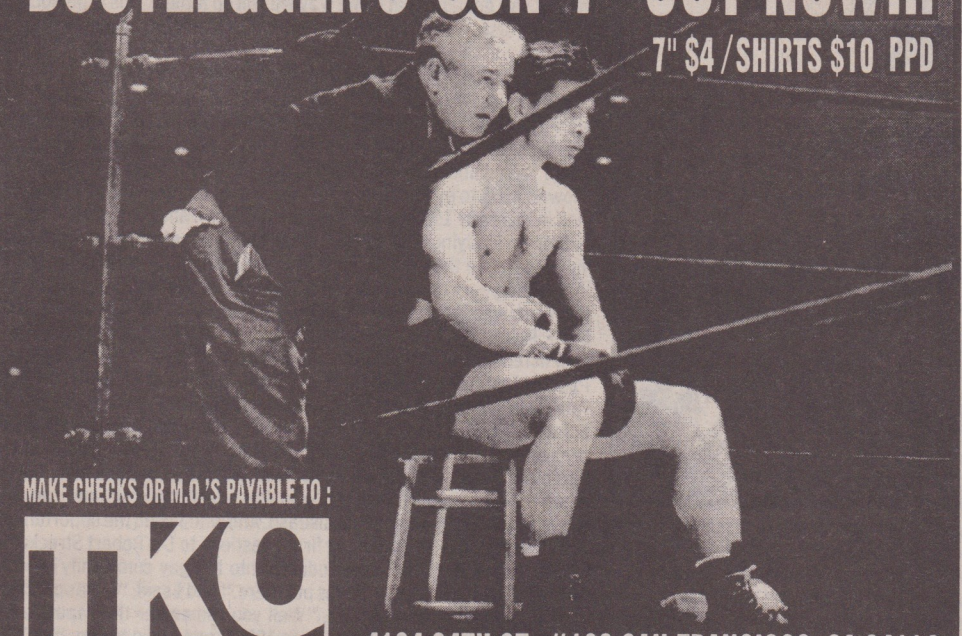

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YOU'RE DEAD

DE: My name's Dave Emory and it's my special privilege to be joined by three eminent guests, all of them authors, and all of them in my opinion also heroes. Three gentlemen who have taken it upon themselves to plumb the depths of untruth, to attempt to shed some light in some very dark corners of medical and political history, and three men to whom many members of the listening audience may wind up owing far more than they might suspect at first. First of all, it is my honor and privilege to introduce Dr. Alan Cantwell, the author of *AIDS and the Doctors of Death* among other titles. Alan, welcome.

AC: Thank you, thank you.

DE: And Dr. Leonard Horowitz, the author of *Emerging Viruses*, subtitled *AIDS and Ebola: Nature, Accident or Intentional?* Len, welcome.

LH: Good evening, Dave.

DE: And, Ed Haslum, author of *Mary, Ferrie, and the Monkey Virus*, the story of an underground medical laboratory, Ed welcome once again.

EH: Thank you Dave.

DE: By the way, the publishers on these books: *Emerging Viruses* published by Tetrahedron. We're gonna tell you at the end of tonight's program where to get these books. *AIDS and the Doctors of Death* by Aires Rising Press and *Mary, Ferrie, and the Monkey Virus* by Wordsworth Press. Gentlemen, I guess one thing I could say in introducing all three of your books, books which have significant areas of convergence, a few areas of divergence, but all of which I think could be said to relate to a term, Len, you coined in your book *Emerging Viruses*, where you talked about the medical-military-industrial complex. And I think one of the factors that all of your books have in common is that you have determined that the reservoir, so to speak, of a number of diseases, ranging from in your case Ed a soft tissue cancer epidemic and possibly AIDS; in your case Len, AIDS and possibly ebola and marburg; and in your case Alan Cantwell, AIDS, but the reservoir of all of these diseases lies in laboratories created by homo sapiens. Basically, whether accident or intentional, and there is a debate and some divergence of opinion on all these things, that these diseases were created intentionally and/or otherwise in laboratories. Would you say that that is a fair, common foundation for all of your works?

All: Yes, absolutely.

DE: What I'm going to ask you to do next is to take about 10-15 minutes, in that time frame, and sum up each of your books. Ed, in some ways your book occurs first on a time line, why don't you begin.

EH: Oh, I was hopin' to go third.

All: Ha ha ha.

DE: We can do that too...

LH: You're in the hot seat, Ed, let's go.

DE: No, no, we can do that, if you'd prefer to do that we can do it.

EH: Lemme make a little bridge comment, because I think I belong third in this sequence. My story is a very narrow look at a very specific incident, and I think that underground medical laboratory that I've been investigating in New Orleans in the 1960s is a pivot point in a much larger story, and I think that Len Horowitz has done a terrific job of painting in the background of that from the perspective of the government's paper trail on what they've been doing in terms of medical research... I hesitate to even call it medical research but certainly biochemical and living organism research over the last number of years and how it fits into the policy development apparatus of the United States. And Dr. Alan Cantwell has done a terrific job of just waking people up in terms of the devious activities of the scientific community, and I think those are really the broad-brush things that we should start with, and once they have set the stage for that, I think it will be a lot easier for people to see where this particular medical laboratory that I'm interested in fits in from a historical context.

DE: OK, fair enough, that is the way we will do it then. This is democratic radio if nothing else. Which of the two of you would like to begin here, we need a lead-off hitter.

LH: Well, we decided already that Alan should go first.

DE: OK, Alan...

AC: First of all, my obsession with the origin of AIDS stemmed from some research, particularly into the subject of Carposi's sarcoma, which is the so-called "gay cancer", which turned out to be the scarlet letter of AIDS and allowed AIDS to be identified as a new and unique disease affecting young gay men in the early 1980s. And when the AIDS epidemic was uncovered, in 1981, I had been studying this tumor, and had found some bacteria, and had to publish my research in the medical journals. And I thought it was rather strange that for the few years that we were awaiting the discovery of the cause of AIDS, that this work was ignored. So when the AIDS virus was discovered in April 1984, by Dr. Robert Gallo, the so-called discoverer of the AIDS virus. And as many of your listeners know, that was immediately challenged by Luc Montagnier of the Pasteur Institute, who felt that he was the discoverer of the AIDS virus. At any rate, I knew from the very beginning that the politics, particularly the scientific politics of AIDS, was very strange because there was absolutely no interest in my research which did uncover an infectious agent, particularly in Carposi's sarcoma. I think that my obsession with AIDS reached it's high mark in 1986 when I met Dr. Robert Strecker, who was one of the first American physicians to declare that AIDS was a manmade disease. And when I had the opportunity to meet him in the summer of 1986 was of my first questions to Dr. Robert Strecker was OK, how did HIV, how did it become introduced into the gay community? And he quite simply told me, "It's very simple, it was put there." And I said, "It was put there, what are you talking about?" And he said, "Well you remember the hepatitis B vaccine experiment, that began in New York City in 1978," and I said to him, "Well I vaguely recall that." I'm a dermatologist, I don't get particularly involved with hepatitis. He said "Well, if you will go and you will study that experiment as well as study some other peculiarities about AIDS, you will, I think, come to the conclusion that AIDS is a manmade disease." Well, of course this was very depressing, and I recall not sleeping very well that night and becoming very angry and determined to prove that Dr. Strecker was wrong. So over a period of months of avid research into this area, as well as with the basis of my own work in cancer bacteria, with Carposi's sarcoma and other forms of cancer, I did come to the conclusion that Dr. Strecker was correct, and my research, I wrote it up and tried to present it very simply, and it was incorporated into my book *AIDS and the Doctors of Death*, which was published in 1988 and was a very successful book on some levels, in that it was so successful in terms of upsetting people that when it was to be sold at a bookstore at the AIDS International Bookstore in Montreal, in 1989, the World Health officials asked the booksellers very, very nicely but emphatically to please take that book off their shelves. So I realized then that this book was making a lot of waves and obviously upsetting the medical establishment. But the basis of the book tries to explain to people very clearly how HIV came out of cancer research, in particularly animal cancer research with animal viruses, which were taken from one animal and put into another animal, or taken from an animal cancer and then put into tissue cell cultures from various tissues of other animals, and then eventually into human tissue. And in the process of doing this, it is my contention that this gave birth to the AIDS virus. And of course it's not only this kind of thinking but an awareness of some of the documentation, for instance the testimony before Congress in 1969, where **THE DEPARTMENT OF DEFENSE PAID $10 MILLION TO DEVELOP WHAT THEY CALLED "A SUPER GERM"**, that was to be developed by the medical and biological institutions. And this super germ was to be used as a biological warfare agent, and it was to be a germ that had been never before been known to occur in nature but would be a germ that would be so powerful that the immune system of people would be powerless against. So it seemed to me that that virus which was to be produced within a decade, actually was produced within a decade, and it seems to me that one representation of this super virus could be the so-called HIV virus, which was introduced into the gay population in 1979. And **THE INTRODUCTION OF HIV INTO THE GAY POPULATION IN 1979 FOLLOWED VERY CLOSELY ON THE HEELS OF THE HEPATITIS B VACCINE EXPERIMENT**. This vaccine experiment first took place in November 1978, it employed 1,000 gay men. The men in the experiment had to be gay, the experimenter did not want any straight men in the experiment. He wanted only promiscuous gay or bisexual men. He wanted men who healthy, he wanted men who were well-educated, he preferred white men, particularly men that had an address, a phone number, and that who could deposit blood over a period of time. So 1,000 men were finally selected, these were perfectly healthy men, and the injections began, and over the next year, the men received their injections. Then in 1980, new experiments began in San Francisco, Los Angeles, Denver, St. Louis, and Chicago, these were all

done under the auspices of the CDC, public health service, National Institute of Health, blah blah blah. And this was a very important vaccine experiment, which was very, very successful. And what happened is a few months after the vaccine experiments began, the first few cases of AIDS started to trickle in, in New York City in 1979. All the men were gay, they were white, they were well educated, they were all previously healthy, so that you can clearly see that the profile of the men in the hepatitis B vaccine trial closely resembled the men who initially came down with AIDS as part of the epidemic. And the epidemic was quickly labeled a gay disease. Within a period of years it was told to the American public that AIDS came from Africa, when I think most of your listeners probably Dave don't believe the green monkey story. And we've talked about that over this weekend repeatedly...

DE: And we'll talk about it again later.

AC: Certainly I would like to explain to your listeners that because I do not believe in the African origin of American AIDS at all, and I feel that that green monkey story was promoted by the government scientists who were intricately involved in the AIDS establishment, and that **THIS STORY WAS PERPETRATED TO PUT THE BLAME ON AFRICANS, AND TO COVER UP THE REAL STORY ABOUT THE ORIGIN OF AIDS, WHICH CAME OUT OF ANIMAL CANCER VIRAL RESEARCH.** And Dr. Horowitz will go into that I'm sure in great detail. And I'd also want to say that yes, that there's an AIDS epidemic in Africa, although there are some people who claim it doesn't exist there, and when you trace AIDS back in Africa, there is evidence that AIDS quickly followed as a result of massive vaccine programs sponsored by the World Health Organization, which injected millions of blacks as late as 1977. As most people who are aware of vaccine experimentation know, especially black people, many, many vaccines are tested in Africa. And today, in another meeting we talked about the story that appeared on the front page of the *London Times*, on May 11th, 1987, where the science writer declared that a World Health official, World Health Organization health advisor had done a study and he was convinced that the smallpox vaccine eradication program had something to do with the tremendous outbreak of AIDS in Africa, and that they had felt that the vaccine program had awakened, possibly awakened a dormant HIV virus. And that allowed HIV to come to the fore and to start the severe epidemic of AIDS in Africa. So in summary, my books go into detail on cancer experimentation, they go into detail as to the hepatitis B vaccine program, they go into detail about previous biological warfare experimentation and certainly as time goes by I think more and more people are aware that there are citizens throughout the world who secretly can be experimented on, and that includes not just black people and gay people but white people. Certainly we become aware just a little bit of the radiation experiments that took place on unsuspecting American citizens starting in the 1940s, into the '50s, '60s, '70s, and even into the '80s, where we take a healthy young man and we inject him with plutonium, for instance, which is guaranteed to kill people. When I first started this work people sort of went, "Ho-hum, I don't believe it a bit," but now I think as time goes by we see more and more peculiarities in the science of AIDS and that is because, in my view, the roots of AIDS stem from cancer virus experimentation, and experimentation that was covert. And because the education of AIDS stems from roots that as far as I'm concerned are poisoned with biological warfare overtones. **IT SEEMS TO ME NOW THAT WE ARE BEARING THE FRUIT OF SOME REALLY INSANE SCIENCE** and we are.... Tonight we'll be talking about things like the Persian Gulf Syndrome, which is another thing that some people are totally convinced is a genetically engineered disease, either caused by the Iraqis or caused by us or caused by us because we sold biological warfare weapons to Saddam Hussein and he in turn delivered them to our soldiers. Or the other possibility is that our soldiers were all given experimental vaccines, sometimes forcibly, against their will, and we will talk over and over again tonight about vaccine programs and how dangerous they can be in terms of, if these vaccines are contaminated, either accidentally or deliberately, that these can produce holocausts of unconceivable proportions. So, with that I think I will, that's sort of a teaser for your listeners but it sort of gives you my view as to why I believe that AIDS is a man-made disease and the research that went into that.

DE: I would point out that your books came out in the 1980s, and that as a publisher on the subject you were something of a pioneer. And this audience has become familiar with your work, way back in the '80s, and some of your work was incorporated into supplements of an archive show I did, in increments basically, called "AIDS: Epidemic or Weapon of War?" And so you are in a publishing sense, something of a pioneer and one of the individuals who walked point, in terms of advancing what I believe is a valid although certainly very controversial theory concerning AIDS. We might want to bear in mind too, the ancient Turkish, or the old Turkish proverb that "he who tells the truth gets chased out of nine villages." And Dr. Cantwell, you deserve a lot of credit for being one of the first to be willing to be so chased. What was it said, "let me be chased, but not now." And Len, you also have done work on cancer research, vaccines, and some of the things that have come out of them, possibly unforeseen, and possibly things that were deliberately created in a clandestine fashion.

LH: Right. Well, I guess taking off where Alan left off, it was that **DEPARTMENT OF DEFENSE APPROPRIATIONS REQUEST FOR 1970 FUNDING FOR THE SUM OF $10 MILLION** for a five year study **TO DEVELOP IMMUNE SYSTEM RAVAGING VIRUSES FOR GERM WARFARE** which got me started on a three year investigation into the origin of AIDS and ebola. And ultimately it led me to the publication of *Emerging Viruses: AIDS and Ebola*, in which the readers will learn that that was essentially Henry Kissinger's order to Melvin Laird. When Kissinger took over as National Security Advisor under Richard Nixon, in 1968, he almost immediately ordered Laird to do a reassesment of America's biological weapons capabilities. And when he then got the information he selected the option of developing these immune system ravaging viruses, and this $10 million I ultimately tracked to an organization, very local, Dave, called Litton Bionetics, which is a subsidiary of a mega-military weapons contractor called Litton Industries. Now, interestingly enough, when Nixon was selecting Kissinger as NSC advisor he was looking also at the possibility of selecting Roy Ashe, the president of Litton, for that post.

DE: By the way we might want to note that not only is Litton a major defense contractor, but has been a vehicle for covert actions in the past.

LH: Interesting. So what they did, and how I fell into this was... The World Health Organization, as Alan had stated, was suspected by Dr. Gallo and others as being the root upon which the AIDS virus was developed and/or deployed. So I began by investigating that theory, by just going into World Health Organization Chronicle reports that I was able to dig up at Harvard's Countway Library. And I went through 1965-75, reviewing their reports and I found that they had developed a viral research network, that literally was able to isolate and/or create over 70,000 viruses by 1970. And that they had used full principal agencies to distribute these viruses to well over 500 other research laboratories throughout the world. The four principal agencies included the Center for Disease Control and the National Cancer Institute in Bethesda. And the NCI was actually the principal depository and principal distribution site. So at that point I began to suspect Dr. Robert Gallo. Now why would I do that? Well, I had heard all sorts of things, a notorious fellow who apparently had either discovered or co-discovered or allegedly stole the virus from Dr. Luc Montagnier and I wasn't so certain about him, I'd heard lots of things. I began to suspect him just because he was the chief retrovirologist associated with the National Cancer Institute. So I figured I better go into Harvard's Cowtly Library again and dig up Gallo's entire research reports, all of them from 1967-74. There were about 40 some-odd and I buried myself in a room for about 3 weeks and didn't come out and evaluated each and every paper several times and what I learned was actually astonishing. What I learned was that they had taken monkey viruses, for example, that were completely humanly benign, that could barely hurt monkeys, and that they then recombined these with virtually every cancer virus under the sun. In the book *Emerging Viruses: AIDS and Ebola*, I literally reprinted their entire list of viruses, and even the virologists that I showed this to at the International Conference on AIDS in Vancouver on July 10th [1996], they couldn't believe it. It was just amazing, the recombinants. Well anyway they had taken, for example monkey viruses, recombined them with cat leukemia, chicken leukemia sarcoma, this caused immune suppression, wasting and death, feline leukemia virus, of course many of your listeners can notice that they cause a laundry list of symptoms virtually identical to what the AIDS patients suffer from. And then even at this point this virus could not infect humans. To get it to jump species, it needed another major mutation. And in order to accomplish that, what they did is they cultured it in human white blood cells, in some studies, and human fetal tissue cells in other studies, so that it would literally adapt, creating the little proteins, the gp-120-like proteins on the outside membrane of the AIDS virus that allows it to attach to the human cell membranes, be carried across the cell membranes, enter the gene of the cell, and then essentially do everything that the AIDS virus does. Now I noticed that they published this, and I noticed that about 20%, maybe 30% of Gallo's reports, he had published with co-authors from Litton Bionetics. And at the time I didn't know what Litton Bionetics was, I kept looking around for some information about it, and ultimately I found in *The Congressional Record*, that Litton Bionetics was sixth on the list of major Army biological weapons contractors at that time. And then I found a very interesting footnote in one of Dr. Gallo's papers with Bionetics researchers, that they presented their research in front of NATO military scientists, in Maw [?], Belgium. And so on July 10th, the evening that I presented my paper and I had the great honor to be the first researcher/investigator in the history of the International AIDS Conference to actually present a paper, saying that these viruses are certainly man-made, they're laboratory creations. That night I had gone to Dr. Gallo's open forum, and I at that time in front of 300 people in the media I asked Dr. Gallo, I was standing at the microphone, I said "Dr. Gallo, are you concerned at all that your early research might have led to the creation of the AIDS virus, or its AIDS virus progenitors, and that through vaccine contamination, from monkeys supplied by Litton Bionetics researchers, your colleagues, which had been sent to Merck, Sharp and Dohme were used to develop that experimental hepatitis B vaccine that was administered simultaneously in 1974 in central Africa, on blacks, and at Littlebrook State School, mentally retarded children on Staten Island in New York, as well as most plausibly gay men in New York City," and actually today we had some confirmation that indeed, that gay men in New York were experimented on with that 1974 vaccine. Dave, you missed that this afternoon, we just learned that from...

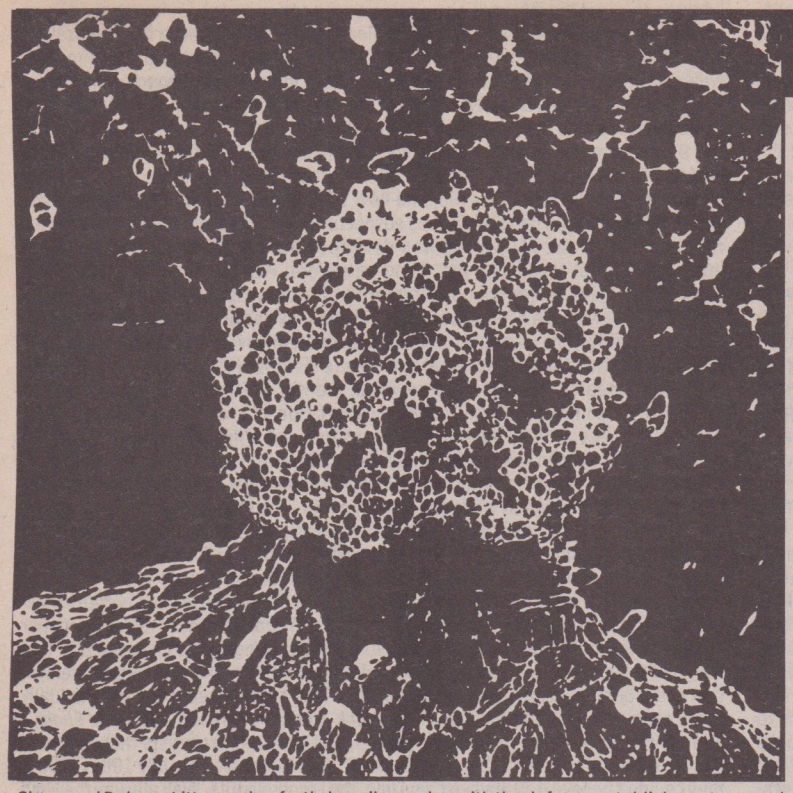
AC: A Different Light bookstore, there was a fellow there who told Len about his experiences.

LH: Yeah, it was very, very interesting. So, up until this point I had only speculated and the speculation was based on a lot of circumstantial evidence but we got confirmation of that this afternoon.

DE: Fantastic! So we'll get into that in some of the subsequent discussions.

LH: So at any rate, Gallo flipped out. He got very angry with me, and in essence he told me that I need to get a grade 101 level of biological science training, high school level, that it was impossible to do this work that I'm saying that he did. Meanwhile we have the paper trail, the documentation that proves it.

DE: One thing we might want to note, strictly for legal purposes, is that Dr. Gallo certainly has not been charged with any kind of crime or faced with any kind of legal proceeding. Also we should note that with regard to covert actions, because we're going to get into the institutions you've already been mentioning, such as Merck,



YOU'RE DEAD

Sharp and Dohme; Litton and so forth, heavily overlap with the defense establishment. And again the term I used earlier that you coined in your book, the medical-military-industrial complex, I think is relevant. Frequently within the realm of national security research, people will do academic research simply to penetrate the realm of truth concerning the physical sciences, not knowing how their work will be used, and also when you're talking about biological warfare, it doesn't take a great many people to transport or manipulate these things, given their size, and with regard to covert actions in general, all participants are dealt with on a need-to-know basis.

LH: Exactly. So at any rate Dr. Gallo was very angry with me. The next day he happened to see the fact that my co-author on *Emerging Viruses: AIDS and Ebola*, the fellow who wrote the forward to the book was John Martin, W. John Martin, MD, PhD, one of the world's leading vaccine contamination analysts, a personal friend of Dr. Gallo, who literally ran the FDA's Bureau of Biologics, in charge of testing human vaccines between 1976-80, and then he happened to see a testimonial that Garth Nicholson, one of your guests later on tonight, had given me which basically said I've contributed very well to science and to humanity for the publication of this book, and that he called Garth Nicholson, because Nicholson is a good friend of his and also they had both worked under the Special Virus Cancer program and had some involvements with Fort Detrick. So he said to Nicholson something to the effect of, I guess Garth can tell you what he said more clearly, but the way it was related to me was that, you know, "What are you doing giving Horowitz a good testimonial like that? Obviously the guy is like a lunatic, and what the heck are you doing?" And Nicholson said something to the effect that, "Oh, well first of all, he's no lunatic, he's a Harvard grad, and second of all, Bob, have you read his book?" And he said, "No." And he said, "Bob, you better read his book. So here's his number." So on July 30th my phone rings, he says "This is Gallo." And it started a 35 minute conversation wherein Dr. Gallo actually says he cannot argue, in general, with the thesis, and he however raises five objections, actually there were only two major objections. One was the fact that he believes, he said that it's impossible, for example, to combine cat leukemia and chicken sarcoma viruses. That you can't do that, he says, because the homology is different. Meanwhile, that is absolutely false. And totally misleading. In fact, A. he did it, with his groups of researchers, and B. all his mentors actually came out and published that it was possible to do this research, and that it was being done. And, in fact, the specific text that talks about biological weapons, the most definitive biological weapons text, published by Oxford University Press, contributed by David Baltimore, who was the principal pioneer in molecular genetics and molecular biology, he says yes indeed, this type of work was being done for biological weapons development, between 1965-75. And that's the second thing that Gallo says, he says "No, we couldn't have done it, " and this is what your listeners are really truly getting something tonight, right now, that they will not get anywhere else. The fact of the matter is that they're gonna hear time and time again that it's impossible for them to have produced the AIDS virus between '65-75, because, Gallo said, "No, we couldn't have done it because the molecular genetics engineering technology did not exist." Well, the truth is, that Alexander Graham Bell did not need fiber optics to make his first telephone call. And the fact of the matter is that they were doing this in a very sloppy, haphazard manner, they were literally pooling together these different viruses, these different cancer viruses, and most incredibly the specific cancer complex that they were focusing on between 1962-76, during this special virus cancer program that Dr. Cantwell had talked about, was the leukemia lymphoma sarcoma cancer complex, that never existed in the human species, never absolutely never existed until 1978 with the advent of AIDS, where we saw this cancer complex associated with the immune dysfunction. And that's exactly what they were producing in the labs at that time. Now how do I know this? Ultimately, I dug up the contracts. At the end of the book *Emerging Viruses*, or close to the end of it, I found the contracts. It was an incredible experience, I wrote about how I found them, it was a miracle, because they had been pulled off the libraries. If you go into a library today and you put the subject title, book title, Special Virus Cancer Program; authors, NCI staff, nothing will come up. You'll get a blank title, the title will come up but it will show you it's not available. They pulled it off the library catalogs. And I found it in the basement of the University of North Carolina, Chapel Hill public library, Davis Library, in the Government Documents Office, and that contained all of the people that were involved, what they were doing, their contracts, even their addresses and telephone numbers. And so that's where I found the contract under which AIDS-like and ebola-like viruses were being developed by Litton Bionetics. I found the contract which showed that Litton Bionetics was the chief supplier of all the monkeys, all the monkey viruses, all the monkey virus cell-lines and the reagins associated with every aspect of monkey virus cancer research and biological weapons development, and that ultimately I found that they, Litton Bionetics and Dr. Robert Gallo had been paid approximately $2,153,000 *per year* to develop these types of viruses. And that then answered my initial question, how was it that the National Academy of Sciences knew to tell the Department of Defense, in 1968, that it would take 5 years at $2 million a year, for the development of these immune system ravaging viruses for germ warfare, was the fact that they had just done it.

DE: There are a number of institutions, before we move on to Ed Haslum... By way of setting the stage for examining the vaccines, contamination of vaccines, and either unintentional or intentional dissemination of some of these diseases, of the war on cancer, that Richard Nixon declared, Litton Bionetics, Fort Detrick, the Special Viral Cancer Program, Jack Gruber, and Alfred Helman - names that all overlap each other - the National Cancer Institute, and biological warfare.

LH: Yes, indeed. Those were the key players. Jack Gruber, on this contract we published in *Emerging Viruses: AIDS and Ebola*, you see Dr. Gruber and Dr. Gallo were the NCI project officers on the Litton Bionetics research grant. As you say, Jack Gruber's background is in Fort Detrick in biological weapons development, and also at the NCI. You had Litton Bionetics connections, both at Fort Detrick and interestingly enough, their principle research laboratory was also in northwest Uganda, associated with the International Association for Research on Cancer. And I also tracked the most plausible vaccine in which AIDS viruses were initially transmitted, to the 1974 experimental hepatitis B vaccine, that was conducted simultaneously in New York City and Central Africa. And for those listeners out there who read *The Hot Zone*, Richard Preston's *The Hot Zone*, where Preston said that these viruses emerged out of Kittum Cave near northwest Uganda, well Kittum Cave, it turns out is a metaphor for Litton Bionetics research laboratories, which was about 250 miles south of the actual Kittum Cave.

DE: And Fort Detrick, well maybe we should get into this a little later on in the discussion. How Fort Detrick figures in here. By the way, Alan, a couple of points too. If you could help me remember later, because we're going to be ranging far and wide in this discussion, two of the points I want to be sure I bring up about *AIDS and the Doctors of Death*, a very important individual, Wolf Szmuness, an individual who appears to have more connections than a switchboard. Also Alan you bring up the Tuskegee study, something that I think in terms of historical antecedents is important here, and something that also has a hard operational connection. Ed, you've been waiting patiently there, and you wanted to bat third. So we've got two men on, and nobody out, and it's your turn to step to the plate. And if you could summarize the book, then we'll range far and wide here and examine area of overlap and divergence and convergence and maybe where we go from here.

EH: First of all let me say I question the wisdom of my decision to bat third, because I had to sit here and listen to all that, and every time somebody said something I had a comment I wanted to make and I pretty much agreed with the vast majority of what I heard there. I want to start with a couple of comments then I'll get into my book. First of all, both authors talked about the 1970 Congressional testimony by Dr. McArthur. I really agreed with Dr. Horowitz's analysis, that that statement was made after the work had already been done. And it started the decade of work, I just wonder which decade of work it was. Secondly, I think the arguments that AIDS is a man made disease is a very good argument, I address it in my book, and I address it more on the work of Los Alamos laboratories where they measure the intrinsic aerofrequency rate of it using certain sophisticated genetic techniques, etc. But the argument that it's man made is very serious scientific position and I think it's a very reasonable position. How it was man made is a different issue, and I think we can talk about it later. My story kind of traces back to the fact that I'm from New Orleans. During that entire time I grew up I kept hearing very strange rumors about a lot of strange stuff that was going on in town, and in particular, people who very doing bizarre experiments with monkey viruses. And I was concerned about these experiments back in the 1960s. And in the late 1980s, when the mainstream American scientists, such as Max Essex out

of Harvard, etc., started talking about HIV-1, or the AIDS virus, being a mutated monkey virus, it sounded awfully familiar to me, because it sounded like the work I had heard about in New Orleans back in the 1960s. But decided to ask a very basic question. If you have a brand new global epidemic that nobody's ever seen before, and they're telling you that it's caused by a mutated monkey virus, then the obvious, logical question is who was mutating monkey viruses, and why? And **WHAT IS CHARACTERISTIC OF THIS WHOLE DISCUSSION OF AIDS IS JUST MASSIVE AMOUNTS OF MISINFORMATION. MUCH OF WHICH IS RIDICULOUS.** I mean, when this monkey virus thing came up, instead of the press saying "let's get the list of people who were doing monkey virus research, particularly working in the area with ingredients that could cause mutation, and start interviewing them concerning the activities that were going on and see if we can come to an answer, what we got instead were these ridiculous comments, the kinky sex theory, people having sex with monkeys in Africa, and stuff that's not a possible cause of this thing. And that just shows how far off the conversation, we're talking on non-commercial radio, it's why you need an alternate channel of information, so that you can ask the questions - who was mutating monkey viruses, and why? And get into this whole history of the development of genetic recombination. And the activities that happened before genetic recombination, which led to its development, 'cause it didn't just happen overnight. There's a reason that the whole study of genetic recombination emerged from the study of a monkey virus, particularly the SV-40 virus, which was indigenous to the Asian macaques. Now what I did, my book is really an investigation into the murder of a cancer researcher that occurred 30 years ago. And it was to my great surprise that that investigation led me to a very startling understanding about a cancer epidemic that we're having in the United States today. And dimensions of this cancer epidemic is just staggering. I mean, it's four cancers first of all, they're all soft tissue cancers. We're talking about breast cancer, prostate cancer, lymphoma, and melanoma of the skin. And there are about 500,000 cases a day, and it's costing us about $250 million *a day,* of medical insurance premiums, just to take care of the clinical treatment of this. Plus, of course, an absolute fortune in human suffering. Now, my investigation, initially, started investigating this claim that this murdered cancer researcher had been involved with a violent political extremist, and had been doing some sort of bizarre viral cancer research, in an underground laboratory, hidden in a residential neighborhood. And the final outcome of my investigation in this thing has come to the fact that the death of this woman was not a psycho-sexual slashing, as it had been presented to the public, but actually she died in some form of industrial accident involving a machine which produced radiation. Which was being used in these monkey virus experiments in New Orleans. So, what my book is, is an investigation into this whole environment, and into these people. And when you talk about names like, Ford Detrick, and you talk about the history of biological warfare development, you go back in the 1940s, 1950s, the people involved in this laboratory in New Orleans, in the 1960s are people that have paper trails all the way back there. Who have long histories of secret government operations. Who have personal contacts with not only people in the power structure, but they have personal stories about their family members and stuff that have been consumed by these diseases. And particularly we investigated a document that was found in the apartment of this violent political extremist, that everybody had said he wrote. Well I looked for it for a year and a half and finally found it in the National Archives in Washington, DC and did a very detailed analysis of this document, and figured out who wrote this document, who had to have written it...

LH: This is David Ferrie?

EH: The cancer researcher was Dr. Mary Sherman. She was a professor at Tulane Medical School, she ran a cancer laboratory at the Oshner Clinic, she was a graduate of the University of Chicago Medical School, she was an orthopedic surgeon by training and she held one of the most prestigious positions in orthopedic surgery in the country, that is that she was the chairman or chairperson of the pathology committee of the American Academy of Orthopedic Surgeons, which is a very elite professional organization. David Ferrie, by contrast, is someone who lived on the fringes of society. He'd been an airline pilot during his respectable days, he lost his job in that through some decency charges, due to some relationships he had with underage boys, and his life sort of fell into a spiral. He started working for the CIA training pilots for the Bay of Pigs invasion, flying covert missions, flying Mafia boss Carlos Marcello around, doing private investigation work for Carlos Marcello and Guy Bannister. And eventually became one of the suspects in the assassination of President Kennedy, according to the investigation conducted in New Orleans by New Orleans District Attorney Jim Garrison. Those are the main players in the book. Actually the real main player in the book is Dr. Alan Oshner, who is Mary Sherman's boss, because he is the one that was cleared for all the secret government experiments, and had been working for the U.S. military on medical-related matters, all the way back to the 1940s, and received numerous citations from that. So kind of the key points of my book are; one, we discovered that there was a secret U.S. government laboratory in New Orleans, and that laboratory was on U.S. government property. It was using a radioactive device, known as a Whittier Particle Accelerator, which accelerates sub-atomic particles and shoots them into whatever object they choose to. That this research traced back to earlier events involving **THE CONTAMINATION OF THE POLIO VACCINE WITH A CANCER-CAUSING VIRUS, WHICH I PERSONALLY BELIEVE TODAY IS RELATED TO THE CURRENT EPIDEMIC OF SOFT-TISSUE CANCERS THAT WE'RE EXPERIENCING.** That the objective of that laboratory was a desperate attempt to develop a vaccine to prevent to prevent the current epidemic of cancer, and the technique they used there was irradiating monkey viruses for that. In 1964, Mary Sherman died a bizarre and terrible death, and that laboratory I believe was shut down at that point, and I think it's very interesting that I hear dates like 1965 from Dr. Horowitz, because that's exactly when I think this research they were doing in this underground medical laboratory was turned over to the bio-warfare researchers for them to continue. The real tragedy of this thing is that when that occurred, there were several thousand mice that were involved in this laboratory in New Orleans, and those mice were turned over and left in the hands of David Ferrie, who is a man with a very unstable mental profile, with a long history of violent political activities, particularly towards targets in the Caribbean such as Cuba and Haiti.

DE: By the way Ed, two things we might want to mention; one is what they were doing with those mice, and also you mentioned the name Guy Bannister, which is central I think to the political milieu that we're talking about.

EH: New Orleans is the northern port of the Caribbean. It's a critical city in terms of both intelligence operations and military strategy and political resources in the United States, and was the center of a lot of anti-communist activities towards both Cuba and other countries in Central and Latin America. And Guy Bannister was a former FBI, not just an FBI agent but he was actually the head of the FBI office in Chicago, and he moved down to New Orleans to become a private investigator, though he was the number three man over at the police department for a couple of years, until he got canned from that. Guy Bannister is very involved in Garrison's investigation into the assassination of Kennedy, and many, many people have given very reliable testimony that he was personally associated with Lee Harvey Oswald, as was David Ferrie. The activities that were going on in New Orleans had much to do with the covert war against Cuba, and many of these off-the-books operations and many blind bank accounts which were going on. And again, the same with McArthur in 1970, I think it's very interesting that they put a date so that they can say "no, we weren't doing this before this." And I think there was 10 years of activity on this project, prior to 1970.

DE: The point I wanted to emphasize, Ed, is that in the person of Guy Bannister, an individual who you speculate in your book may have been the person under the auspices of whom this laboratory may have been run, appears to have been functioning as a cut-out for the intelligence community. So again we're back to the national security establishment looming in the background here. Len Horowitz talked about a number of institutions overlapping national security, figuring in the background again of vaccines, viral vaccine contaminants, and disease caused by them, either intentional or otherwise. For those who may have sat back in the late 1980s and said, of Dr. Alan Cantwell and the other publishing pioneers in this field, "well, they're full of beans, show me the connections. Who would do that, why and how." I think the contexts in which both you and Len Horowitz have presented your information, as well as Alan Cantwell, certainly set the stage as far as asking and answering these questions. Go ahead.

EH: Well first of all, thanks for those comments. A point that comes to mind, I'm sure all three of us are familiar with a book written by Merco Grmek in France, called *The Origin of AIDS*, where he goes through a lot of AIDS theories, and he kind of throws that one on the sofa and that one out the window as he goes through. But there's one theory which is proposed to him about radiation, mutating monkey viruses in Africa, and this theory proposes that it's a fallout from French nuclear tests, and Grmek snarls at this theory, and says "well, without somebody giving us more specific information, about precisely this and precisely that, it's difficult to take this theory seriously." And the point I want to make is, on 210 State St. in New Orleans, at the U.S. Public Health Service hospital, there was a linear particle accelerator emitting radiation targeted at monkey viruses. OK? Is that specific enough?

LH: You know what else Ed? One little point that I dug up was that Luc Montagnier, the discoverer of the AIDS virus along with Dr. Gallo, was Frances' director of nuclear medicine during the 1960s. And what specifically he was doing was exactly what you're saying. What happened in New Orleans, what he was doing was the same thing in France. He was bombarding monkey viruses and various different viruses and tissues with radiation to mutate the viruses, mutate the tissues, then he studied the external membrane characteristics of the viruses to determine what kind of mutations were necessary to get these to cause cancers in humans and other animals.

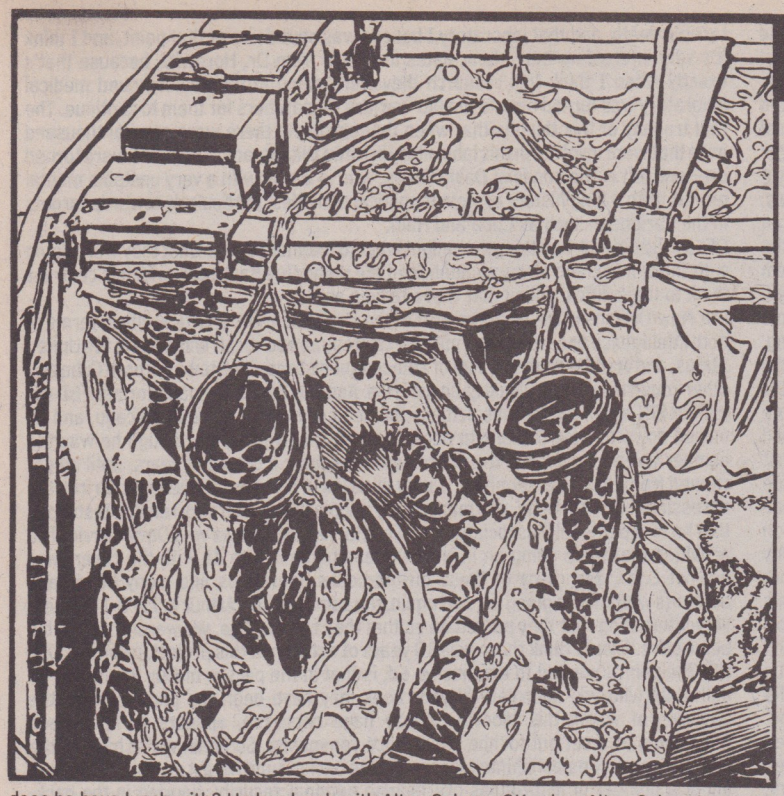
DE: By way of setting the context too, Ed, down in New Orleans, Alton Oshner, as a political and medical animal, Mary Sherman, INCA, and Lee Harvey Oswald, all in 25 words or less.

EH: It was Dr. Oshner's job to portray Lee Harvey Oswald as a communist in the press, prior to the assassination. How many is that?

All: Ha ha ha.

DE: That's a nice start, of course I was being facetious. But again, by way of setting the context in which this research... Because again we've got Mary Sherman, one of the foremost cancer researchers in the country, working with a milieu which appears to have been involved in the assassination of President Kennedy, but which also involves a very important, though not generally recognized individual, Dr. Alton Oshner, who was not only a very important political animal, but also very important medical animal, and a person with more connections than a switchboard, a lot of those to the national security establishment.

EH: Lemme just say a couple of things about Oshner, just to kind of tune everybody into him. Remember Cordell Hull? He was U.S. Secretary of State during WWII, under FDR. Well, he picked up the telephone and personally called Alton Oshner to get him to get on a plane and fly to Panama, to take care of the dictator of Panama, who was about dead, because we owed that dictator a favor for helping us throw the Nazis out of the country so that Germans couldn't get a hold of the Panama Canal. All right, point one? Point two, Richard Nixon, you remember the war on cancer and stuff? He comes to New Orleans in the 1960s after losing the California gubernatorial race, and who



does he have lunch with? He has lunch with Alton Oshner. OK, when Alton Oshner's wife was having problems with her passport, and the State Department won't obey what they're being told in order to fix her passport in time for her to go to the Greek Isles, she calls the White House and asks to speak to Dick. OK? These people are as wired into the power establishment as anybody could possibly be. When Alton Oshner wants to build his new hospital, he needs a lot of money for seed money, he needs a lot of money to build the hospital. Who gives him what was then $750,000, but what would be today about $7.5 million, but Clint Murchison. That's the seed money he uses and where does he get the rest of the money to build his hospital? The United States government gives it to him. Meanwhile, he's working in a sensitive position for the United States government on undisclosed things. Undisclosed, that is he previously worked for the War Department, for the Navy, for the Army, for the Air Force, for the FBI. Now, he's working on an undisclosed assignment.

DE: By the way, Clint Murchison's name also pops up frequently in the context of investigation into President Kennedy's assassination. Go ahead, Ed.

EH: Yeah, and it should. At any rate, Oshner's an incredibly powerful medical figure. He's one of the people who helps shape American medicine today. If you're not familiar with the Oshner Clinic in New Orleans, it's about the size of the Mayo Clinic up in Minnesota. And his role in founding this organization called INCA is really interesting because this is an anticommunist propaganda mill, basically and when Lee Harvey Oswald comes to New Orleans, there's a number of media events that occur. One's a tv station sends a camera crew out, that's WDSU tv, they're owned by Edgar Stern, and Edgar Stern's one of the core members of Alton Oshner's INCA.

DE: By the way, INCA stands for...

EH: The Information Council for the Americas. Which was, basically, they recorded things like interviews with Cuban exiles and refugees about the horrors of losing their mattress factories and sugar plantations to Castro, and then sent these tapes out to other countries around Latin America, to try to help them fight off communism. I don't know that any radio station in any other country ever played any of their stuff, but they had a list of about 125 radio stations that they sent things out to. But the point is when they get Lee Harvey Oswald onto the radio station, during a live broadcast, and the radio station again is owned by Edgar Stern, from INCA, they get somebody to debate Oswald, who pulls a piece of paper out of his pocket and starts talking about his defection to the Soviet Union. Well, this person that does this is the executive director of INCA, he's the only employee INCA has. So he's really the mouthpiece for Alton Oshner in the first place. And then they take this half-hour radio interview and they make a phonographic record out of it and using money from an industrialist from California by the name of Farley, they send it to 300 radio and tv stations across the country. But before they do that, they run over to Hale Boggs, who's about to be appointed to the Warren Commission, and they play the tape for him, so that Boggs can hear that Oswald said, "yes, I am a Marxist." OK? Then Boggs picks up the telephone and calls Lyndon Johnson and tells him that he's just heard that this boy Oswald is a communist. And then after knowing what Bogg's position is on this thing, LBJ turns around and puts Boggs on the Warren Commission. So, and all this is the activity that's being coordinated by Dr. Oshner down in New Orleans. So this is awfully deep politics, guys. This is national power, people who are in a position to influence who's in the White House, people are capable of influencing what the National Institute of Health does, etc. Now the real connection between Oshner and these other activities involving the vaccines is that Oshner was very much involved with the drug companies and was very pro- the polio vaccine, I'm talkin' the Salk vaccine, the first one that came out. And there were a lot of debates about this, and in fact one of the women that I talk about a lot in my book is Bernice Eddy, she safety tested vaccines for the NIH and she flunked the Salk vaccine. She found that it paralyzed and killed her monkeys, and told NIH not to release it. And a big debate erupted, you know a private debate, in the corridors of power about whether to do this and **ALTON OSHNER SAID "THIS THING IS SAFE, I WILL PROVE IT TO YOU. I WILL GIVE IT TO MY GRANDCHILDREN."** And he did. And he gave this polio vaccine to his grandchildren. **AND HE KILLED HIS GRANDSON AND CRIPPLED HIS GRANDDAUGHTER BY DOING IT**. So he had a very strong personal connection to the whole development of the polio vaccine. And so when they needed somebody to try to run an underground laboratory in order to develop a vaccine to try to prevent this epidemic of cancers that they later found out looked like it was comin' down the road, he was a very good choice.

DE: Now, Alton Oshner and Mary Sherman, the monkey viruses, and the contamination of the polio vaccine. 'Cause we've been talking in the context in the context of the contamination of vaccines, cancer research, and AIDS. And you speculated that in fact the work that Mary Sherman, who was closely associated with Alton Oshner, again we're setting the political milieu that's the context in which these events took place, you were speculating that the contamination, you have speculated, that the contamination of the polio vaccine and the work which Mary Sherman was doing with Alton Oshner, possibly David Ferrie and possibly under the auspices of Guy Bannister, was related to that.

EH: Well, I definitely think that the work that Mary Sherman was doing was connected with Alton Oshner, and was connected to the contamination of the polio vaccine. And I do think that their objective was trying to develop a vaccine to prevent the epidemic of cancer which we have today. Now having just said that, you can't do that type of stuff using a linear particle accelerator, in secret, using secret government money, without some oversight from somebody, and that oversight came from the U.S. military. And we have identified actual people that had no business being in New Orleans that were military bio-weapons people that happened to show up in New Orleans right when this laboratory was getting started. And I think, one of my big concerns about this whole thing is, regardless of how noble the objectives were for starting this thing, **ONCE THE WORK GOT STARTED THERE WERE PEOPLE STANDING AROUND LOOKING OVER THEIR SHOULDERS, SAYING "WE CAN USE THAT AS A WEAPON."**

DE: There are so many things with regard to each of these gentlemen's works that we could talk about, and unfortunately time is not going await any of us. What I would like to do here perhaps is to throw out some institutions and points of commonality and let each of you comment or sort of involve yourself in the discussion as you see fit on some of these subjects. Now, we were talking about the Special Cancer Virus Research Program and Fort Detrick. We should note that Fort Detrick was taken over by Litton Bionetics, and was run for the National Cancer Institute. And of course Len Horowitz has already talked about the name Robert Gallo, and there are a couple of other people who we should mention in connection with that, and those people are again Jack Gruber and Alfred Helman, who maintained the cell culture laboratory for the Special Viral Cancer Research Program. It was maintained, interestingly enough, at the Naval Biosciences Laboratory, right here in Oakland, California, a military facility, and Jack Gruber and Alfred Helman were long time veterans of Fort Detrick. Ed, in New Orleans there's a very important monkey research facility called the Delta Primate Center, is that correct?

EH: Yes that is.

DE: And there's an interesting fellow who showed up there around 1971 with a background similar to Gruber and Helman.

EH: Yeah. The Delta Regional Primate Center is technically owned by the United States government, in particular by the National Institute of Health, but it is managed by Tulane University, with the understanding that about half of the work that goes on in there will be done by LSU, so it's a joint management program. And the history of that thing goes back into psychological research. But the guy who came down in 1973 was Peter Gerone. And his whole background was on basically the aerosol contamination of cancer-causing viruses for the U.S. military. And he was deeply involved in all this retro-virus research, and in fact one of the things that came up early, you start talking about the nuclear stuff, the Defense Nuclear Agency, one of the meetings that we have evidence he was at was with the Defense Nuclear Agency, talking about the hazards of biologically contaminated simians, and what dangers they pose, and how you contain them from a quarantine point of view and how you deal with emergencies and stuff. So this whole situation of Tulane, monkey virus research in Tulane did not start, by any means, in 1964 when they built the Regional Primate Center, and it did not start in 1973 with Peter Gerone. It goes back way before that. And they were also doing a lot of other neurological research down there with CIA money about mind control and stuff. Which is, I don't want to get too far off in that direction. But this whole thing of monkey virus research, we're talking about, there's 40 - 50 years going on here in the United States, with people messing around with the genetic structures of these things. I don't think it's remarkable, once you understand the history, that we

have a new global epidemic caused by mutated monkey viruses, if in fact that's what it's even caused by.

DE: Drs. Horowitz and Cantwell, the hepatitis B vaccine, and Merck, Sharp and Dohme.

AC: Well, OK, you wanted to talk about Dr. Szmuness, I think this is a very strange story, kind of like Harvey Oswald. You had basically a Polish Jew who was a medical student in Poland when the Nazis invaded partitioned Poland. His family in the Western part of Poland were all exterminated in the Holocaust, he was taken to Siberia by the Russians. After the war, and apparently during his imprisonment, he was beaten and told things by the KGB, that, you know, "you will do what you're told and if you don't we will find you," blah blah blah. This is the story that has been incorporated into some of the medical journals. After the war, he married a Russian woman and finished medical school in Tonsk, in central Russia. In the early '50s they allowed him to go back to Poland, he had an interest in hepatitis after his wife, Maya, developed hepatitis. He became an epidemiologist during his tour of duty, on a rest period he happened to end up at one of those rest programs and his roommate happened to end up being a Polish priest who eventually became the current Pope John Paul. There are conflicting stories as to how he ended up in America. One story is that he ended up in a meeting in Italy and he defected with his wife and his child to America. The other story is that there was an anti-Semitic purge in the '60s in Poland and he was persecuted and he was allowed out. At any rate he came to New York with his family, penniless, the story is, with $15 in his pocket. He went to the library, at I believe Cornell, somebody called his name over a loudspeaker and he got a job as a lab assistant at the New York City Blood Center. Within a few years he was named Chief of the Blood Center and continued his hepatitis studies. He rapidly became professor of epidemiology at Columbia University. In the mid-'70s he was invited back to Moscow to give a speech, he was scared to death to go back to Moscow, you can imagine why. But through contacts at the State Department he was allowed back, he gave his lecture, they heralded him, he went back and preceded to get ready for the greatest experiment of his life, which was the hepatitis B vaccine trial. Which turned out to be tremendously successful, it was like 96% successful, in supposedly immunizing promiscuous gay men against hepatitis B. And the following year he conveniently died of lung cancer. There's very, very little written about him, I mean in terms of you would think that somebody of that stature would die, there would be some kind of article about his life, but there has been very, very little written. In one of my later books, *Queer Blood*, I would just like to talk, even though this man has sort of been eradicated from the medical annals, I suppose the government does not want anybody really remembering the hepatitis B trial, especially with people like myself and Len talking about the distinct possibility that there's the introduction of the AIDS virus into the gay community. But at any rate, I wrote in my book *Queer Blood* a couple of paragraphs that I'd like to read, because I think it brings together some of this "Twilight Zone" stuff that we're talking about. I wrote, "Although Szmuness's death received no fanfare, he was remembered and honored by a small coterie of distinguished scientists - the national and international medical power brokers who run medical science, and who represent the media darlings. Those who paid tribute to Szmuness included the top government scientists in AIDS and cancer, the two discoverers of the AIDS virus, the most well known researchers in animal experimentation, the heads of the most prestigious biomedical establishments in the nation, and the chief executives of drug companies tied to genetic engineering, vaccine production, and biological warfare research. On May 11th, 1984, a landmark meeting took place in the nation's capital, to honor Wolf Szmuness. One of the most distinguished attendees was Dr. Robert Gallo, who had announced the discovery of the AIDS virus three weeks earlier. Looking over the list of contributors and participants at this remarkable symposium sponsored by the American Red Cross, I wondered what had really brought all these powerful people together to pay homage to Wolf Szmuness. I had lived long enough to recognize the truth contained in the adage, 'birds of a feather do indeed flock together.' There was a strange and ominous connection between cancer and AIDS, between animal experimentation and genetic engineering of viruses, between biological warfare technology and drug companies, between gay experiments and AIDS, between vaccine programs and the contamination of the nation's blood supply. Why else would all these people from diverse areas of science be attending this high level conference?" And of course, despite the denial of the medical authorities regarding the AIDS association with the vaccine, there was a connection between Szmuness's gay experiment and the outbreak of AIDS in American cities. It was not my imagination, and it wasn't a coincidence. **THE MORE I STUDIED THE HEPATITIS B EXPERIMENT, THE MORE THE CONNECTIONS TO BIOLOGICAL WARFARE AND GENOCIDE BECAME APPARENT.**

DE: I want to get into some of the connections of Merc and Co. and the vaccine. One of the points that I wanted to make about Szmuness, and something that you point out in your book *AIDS and the Doctors of Death*, and as far removed and as crazy as it might seem to some people to talk about Wolf Szmuness and Lee Harvey Oswald in the same breath, I think there are some very important similarities in the way the two, perhaps to use a biological metaphor, were able to cross the very formidable Iron Curtain as though it were a semi-permeable cell membrane.The suggestions with both people, and again I'm telescoping in the interests of time, is that both probably had connections to intelligence services. Lee Harvey Oswald was officially a communist. INCA helped to portray Lee Harvey Oswald as a communist. The spin on Wolf Szmuness has been as a refugee of Soviet oppression, which he may very well have been. He also spent much of his formative years, including some of his medical training though, as a Jew surviving in Nazi-occupied Poland, which was no mean feat. He was a roommate of Carol Wyojtyla, who again making a very long story very short, is an individual with known intelligence connections, an individual who participated in the closing phase of the Cold War with our intelligence services close to the the fascist P-2 lodge in Italy, close to the Opus Dey lay Vatican order which helped elevate his rise to the Vatican, that very close to Francisco Franco and his regime, and again the Pope himself a very interesting political animal. But the way that Szmuness, with his whole family was able to move with his whole family across the Iron Curtain and go from the Soviet Union right to the United States where he immediately, he sort of experienced a genetic mutation in a professional sense, which elevated him right to the top of the field of medical research that he was in, is not unlike the way that Lee Harvey Oswald, who had supposedly defected to the Soviet Union with top secret information about our radar nets and the U-2, then goes back to the United States, is never prosecuted, is then being handled by a milieu not unlike the milieu that we're looking at here, people like, institutions like the Anti-Bolshevick Block of Nations, INCA, the Anti-Communist League of the Caribbean, two of those three organizations affiliated with the World Anti-Communist League, appear in the background, and also in the foreground, of Lee Harvey Oswald, the supposed communist. So again, as weird as it might seem, I think Wolf Szmuness and Lee Harvey Oswald may very well be similar political animals, in terms of their genesis. Now going back again to the hepatitis B vaccine, that was administered by a very interesting company, Merck, Sharp and Dohme. Len, if you could tell us about that company, and also about a couple of institutions which figure in the hep. B research, the hep. B vaccine research - Saul Krugman, the New York University Medical Center, and Maurice Hilleman as well, of Merck, Sharp and Dohme.

LH: Sure. Well Merck, Sharp and Dohme, first of all the president of Merck was George W. Merck, who was America's biological weapons industry director, personally appointed by President Roosevelt after the second World War. What I was able to do was track the vaccine, the contaminated vaccine to the monkeys that were shipped to Merck by Litton Bionetics, the biological weapons contractors that created numerous AIDS-like and ebola-like viruses, and that what they did was actually Hilleman did, was he imported African green monkeys and other monkeys for cancer virus vaccine research. And that what they, these researchers themselves, now when I say "these researchers" I'm talking about Hilleman, and I'm talking about Gerone, and Poiesz, and Purcell, all these researchers have actually discussed at length the fact that they had a major biohazard and containment problem. All of their monkeys were contaminated, they said. For example, they said that 70% of their monkeys were contaminated with hepatitis B virus environmentally, and a whole assortment of other viruses. Now, it's interesting that they used these types of monkeys to grow, according to Robert Purcell, at the National Institute of Allergies and Infectious Diseases, who had a major hand in the development in this most plausible vaccine that spread AIDS to the world. Purcell said they actually pooled, they grew, the experimental hepatitis B virus at Merck, Sharp and Dohme's facilities in New York University Medical Center facilities in New York, which was associated with the New York City Blood Bank. And we'll have to get into, make sure you remind me to get into the Rockefeller connections to this institution.

DE: And by the way, we should note here that Merck Co. is one of the major names involved with the U.S. biological warfare research program. So this is the vaccine manufacturer we're talking about. New York University Medical Center is also a major recipient of biological warfare research contracts, and is involved in this research.

LH: Exactly. So that, now, they brought these monkeys in, they were contaminated. **THEY THEN USED THESE CHIMPS, AND MONKEYS, CONTAMINATED MONKEYS AND CHIMPS, TO GROW THE HEPATITIS B VIRUS. WHICH THEY THEN INOCULATED INTO WILLOWBROOKS STATE SCHOOL MENTALLY RETARDED CHILDREN, ON STATEN ISLAND IN NEW YORK, AND GAY MEN IN NEW YORK CITY, AND BLACKS IN CENTRAL AFRICA**, to develop the different sub-types of the hepatitis B vaccine that they were going to be producing. Now, who was involved with this specifically was the Food and Drug Administration, Merck, Sharp and Dohme, the Centers for Disease Control, and the National Institute for Allergies and Infectious Diseases. Now see if you can follow me on this. Once they had the monkey that the hepatitis B viruses grown in the chimps, in now to the human subjects, they then thus infected the humans with these viruses. They then withdrew from these people the serum, with which they made the experimental hepatitis B vaccine. Which was subsequently administered to 200,000 human subjects simultaneously in New York City, and central Africa, in 1974. And as Ed Haslum has already told you, the polio vaccine had been administered to these same people approximately ten years earlier, and that alone contained SV-40, the fortieth simian monkey virus ever discovered. It had simian foamy retro viruses, which are RNA reverse transcriptase retro viruses, highly mutatable, it had herpes type viruses, cyto-megalo viruses, Epstein-Barr viruses... In other words, these individuals that they used to make this vaccine were they themselves fully contaminated. This was an accident waiting to happen. They then recombined all these different viruses, were literally recombining in these human subjects from which they made that experimental hepatitis B vaccine, which Dr. Cantwell has very clearly stated, was absolutely associated with the outbreaks among the gay population in the United States, and most clearly in my opinion, the blacks in central Africa too.

DE: I want to get into some of the recombinant, or using human beings as sort of a... What was the term you used, a repository in which these various viruses could recombine. A couple of interesting names though, sticking with the hepatitis B and also the New York City area, 'cause there's some other points I want to touch on. Maurice Hilliman, the top researcher for Merck, Sharp and Dohme, also himself deeply involved with military research.

LH: Yes, indeed.

YOU'RE DEAD

EH: May I add a footnote to what Len was just talking about in Africa?
DE: Sure, go ahead.
EH: Because what they did in Africa, and there was a lot of crossover between Africa and the Caribbean, ok? What they did there, then they followed with other doctors who went down there and bought blood from these people. And they took that blood from those third-world people who they had been putting all these vaccines into, then they flew it back to the United States to use it to make gamma globulin which they then turned around and injected into the American population. Mostly, the homosexual population.
LH: Right. And they, when you say "they," it was specifically Lawrence Rockefeller, the New York City Blood Council, which was the council of doctors that Lawrence Rockefeller put together which formed the New York City Blood Bank, and this was the international blood bankers. So the "they" has a name.
EH: And let's talk about ground zero at blood banks for a minute. Everybody thinks about the Swiss Red Cross as ground zero. The person that brought blood typing to Switzerland, which made the blood banks possible, was Dr. Alton Oshner.
LH: Interesting.
DE: Then again, Maurice Hilliman, the top hep. B researcher for Merck, Sharp and Dohme, is an individual who's working for the OSRC, a top Pentagon outfit.
LH: Exactly. And what's absolutely incredible, in the last chapter of *Emerging Viruses: AIDS and Ebola*, it's called "Smoking Guns and Conclusions." I was able to actually get a hold of a tape, an audio tape interview with Dr. Maurice Hilliman, the world's leading vaccine developer for both the military as well as Merck, Sharp and Dohme. On tape at the National Library of Medicine, is recorded an interview with Dr. Hilleman in which he says, in 1986, we brought the AIDS virus into North America in contaminated African greens. We didn't know it at the time, he said. And this was an interview by Edward Shorter, Harvard Medical historian, and it was captured live on tape in Boston, on WGBH radio, and actually there was a film crew there, which was Boston's premiere public television broadcasting station, and they never aired it.
DE: One thing too I wanted to touch on... Now Alan you began, you cited in *AIDS and the Doctors of Death*, some very compelling statistics that indicated that once again, the hepatitis B vaccine was the cause of AIDS. In other words, that a lot of the people who participated in this, turned up with AIDS. I want you to touch on that point. And then Len, as this information that Alan is discussing began to come to light, a very interesting study by the aforementioned Dr. Poiesz came out, saying, "oh, it's just a bunch of nonsense." Dr. Poiesz turned out to be a very interesting individual, not at all an objective observer in the phenomena we're talking about. First Dr. Cantwell, then Dr. Horowitz.
AC: Well the gay men that were part of the experiment had to deposit blood every three months, six months, what have you. And it was interesting because Dr. Szmuness said at the end of the experiment, when they wanted to dump all this blood that they had, he said "don't dump this blood, because there may be diseases coming down the line, and we may need this blood." So that all the blood that was deposited by gay men in this experiment was retained by the New York City Blood Center. Now, in 1985, when a test was devised to test for HIV, they naturally then went back, to determine whether those blood tests, when those blood tests became positive for HIV. Through a lot of blood testing, they came to the conclusion that HIV had to be introduced into the American blood supply somewhere around 1978, 1979. Now, the interesting thing to me, the tremendous statistic, you know, which to me is very, very strong evidence that the hepatitis B vaccine trial is intimately associated with the introduction of HIV into the gay community, was that the blood from 1980, now that means that one year prior to even discovering the AIDS epidemic, which was discovered in June of 1981, in 1980 twenty percent of the men who had volunteered for that experiment, twenty percent of the men were already positive for HIV. Which indicates to me that they had the highest percentage of HIV infection of any population on the planet, and that includes any African population. Also interesting that I think some of your listeners will remember that tale out of Randy Shilts's book *And The Band Played On*, which came out in 1987, where he talked about patient Zero, the Canadian airline pilot that flew in from Paris and was terribly promiscuous and spread AIDS all over America...
DE: By the way for people who have not read the book, this supposedly was a "lone nut" who spread AIDS all throughout...
AC: Exactly!
DE: I've termed him on my program in the past, "Lee Harvey AIDS."
AC: Yes, well it's a good term. What happened is, the media picked up on this, of course by that time the man was long dead, his name was Gaetan Dugas, but interestingly, and of course I can never understand how the government had the time to follow this man around, checking on all the people he was sleeping with in 1980, and around that time before AIDS was even known. But at any rate it was interesting because when he was diagnosed in 1980, as one of the first AIDS cases, as I've just said, twenty percent of the men in the hepatitis B vaccine experiment were already infected. So, we can hardly blame, you know, the poor little Canadian airline pilot, you know, for introducing HIV into the gay population. Of course, one of the things you'd really want to know is, how many men from that experiment died of AIDS? And you will never get that information. Ever. It would be the first thing, as a researcher you would want to know. How many men died? They will never give you that information.
DE: Now information of the type you developed in your books began to come to light, pointing to the hep. B vaccine as the source of AIDS, a study came out by Dr. Poiesz which was badly skewered, indicating the opposite. And he has a very interesting involvement with these activities, Len.
LH: Yes, absolutely. There's connections to Abbot Labs, which was the developers of the Elisa test and the blood screening tests that was used early on in the New York City Blood Bank. What's actually most amazing, and so obviously a distortion of scientific method, was that when the suspicions about the hepatitis B came forward, and these alleged government top scientists were assigned to investigate these allegations scientifically, they neglected to study the New York group. It's astonishing that the group of people that specifically got this vaccine that's most implicated, as having been the first people on the planet Earth to get the AIDS virus, through the hepatitis B vaccine, they neglected to study them at all! They studied people, gay men, from Denver, Colorado, they studied a few from San Francisco. But all the New York men they completely omitted. And that's exactly what Dr. Cantwell has just said, they will not, never give you the sero-prevelence rates of these individuals or the death rates of these individuals.
DE: We have been speaking about the indications that the hepatitis B vaccine was the vector for which, through which AIDS was introduced to the gay community of New York City, and Dr. Poiesz did a study, as you mentioned, Len, which totally omitted the New York City experimental vaccine trials as a possible source, therefore it was obviously skewered. Now it turns out that Dr. Poiesz was very close, professionally, to Dr. Gallo.
LH: Yes, indeed, they were all in a very small, intimate group of researchers that were connected to the National Cancer Institute, and to the monkey virus cancer studies, and the vaccine trials, and so interestingly enough, when people say, "well, how could this possibly be, you can't have a conspiracy of this size without people knowing about it." Well, interestingly enough it's not a large large number of people or organizations or institutions that are involved. It's a very small, I would say it's a handful of people.
DE: And again we want to note the institutions and their overlap with national security, the war on cancer, Richard Nixon's war on cancer, basically utilizes Fort Detrick under the auspices of Litton Bionetics. Merck, Sharp and Dohme, top d.w. contractor, Maurice Hilleman there, top hep B researcher involved with military research. The cell cultures for the Special Viral Cancer Research Program, Litton Bionetics and NCI, maintained at the Naval Biosciences Laboratory by Gruber and Hilleman, both long time veterans of Fort Detrick. Down at the Delta Primate Center, we've got Peter Gerone, who you also have written about, Len. Another interesting detail, and by the way, after this I want to move on to a discussion of HIV-2, the big bang theory, I'd like to get Ed Haslum and Len Horowitz dialoguing on this. One of the things you point out, Alan, in *AIDS and the Doctors of Death*, is that this sort of cynical experimentation, because you theorize that this was done deliberately, or even murder, is not unprecedented in the history of American research. And specifically, you cite not only another sexually transmitted disease, but another experimental program conducted on people who were, sort of out of the political mainstream, and viewed with disfavor. Talking about the Tuskegee experiment.

AC: Yeah, that took place in Tuskegee, Alabama, through the U.S. Public Health Service, which is now the CDC. And it took place over a 40-year period, stemming from the '30s until the 1970s, where under political pressure, particularly from the black leadership, the experiment was stopped. And it basically involved a group of several hundred black illiterate sharecroppers in Alabama, who had a diagnosis of syphilis, and in order for physicians to study the progression of syphilis in these black men, the physicians lied to these black sharecroppers, and told them only that they had "bad blood." And that they would take over their care free, and what did these scientists decided to do then, was to keep an eye on these men, and when they died, they were very eager to get an autopsy study, to determine what the effects of untreated syphilis would be. Now, in the 1940s, when penicillin came in as a cure, a very simple cure for syphilis, they decided to still not tell these men, to not treat them with penicillin, but to continue the non-treatment, and the watchful waiting of this disease until these men died. And of course, in the process, obviously, you know, the men could transmit this disease to their wives or to their lovers, and children, offspring could be affected because as you know syphilis can be a congenital disease, as well. And so this is one experiment which is very fresh to this day in the mind, particularly of the black community, which makes it perhaps understandable why in a survey the the *New York Times* did back in the early 90s, a third of black people though that AIDS was definitely a disease that came out of a laboratory to target blacks, a third of the blacks thought it was possible, and the other third said no. It's interesting because over the weekend we talked about this recent measles vaccine experiment that took place covertly in Los Angeles, under the auspices of Kaiser Permanente and the CDC, where over 1500 babies, particularly they were mostly black and Latino, were given a vaccine, a very powerful vaccine, measles vaccine, which turned out to be an experimental vaccine which had been previously used in Africa, and caused some problems, particularly premature deaths in the female babies. Finally somebody blew the whistle on this, and of course the CDC said, "oh it was a mistake, this vaccine fell through the cracks." And it turns out this vaccine was notorious for causing immuno-suppression in these babies, and the vaccine was given at the age of nine months, so for six months to three years after this vaccine was given it was found that this could immuno-supress the babies. And **THE POINT IS THAT THESE EXPERIMENTS STILL CONTINUE TO THIS DAY, AND PARTICULARLY MINORITIES, I THINK, ARE VERY SUBJECT TO THESE EXPERIMENTS**. No one would ever expect to take your kid to Kaiser Permanente, and I've worked for Kaiser Permanente for 29 years, and expect that their child would be part of some covert medical experiment. So when people are paranoid, as far as I'm concerned, but they have a right to be, because people are still being damaged. I also think that it's not a coincidence that when gay men came out of the closet in large numbers in the '70s, that within a few years they would be combating a plague that is still decimating the gay community.

DE: Now, when information began to circulate that there were problems with the blood bank in New York City, and that perhaps something was indeed rotten in Denmark with regard to the blood, an individual surfaced as New York City Health Commissioner who had been involved with the Tuskegee study and CDC.

LH: David Censer, right. Exactly. Well, he was a master at fending off the media's and the public's criticism and scrutiny in Tuskegee so they sent him to New York City to become the Health Department director in New York, and of course he was literally having to fend off the gay community's concerns regarding the tainted blood and the hepatitis B vaccine trial information. And this was 1982, 83, 84, when the whole world was waking up to this new [?] called AIDS. And that was the center of this controversy, the steps of the New York City Blood Bank and New York Public Health Department.

DE: Point being that David Censer had helped to fend off media criticism when with CDC, he helped to perpetuate the Tuskegee studies into the 1970s, he then moves to the position of New York City Health Commissioner, and functions in similar media/defensive role with regards to the New York City blood supply. We're gonna move now in the directions of some of the research, curious aspects of the research that was conducted on minorities. One thing I would like Ed Haslum and Len Horowitz to kick around, and that concerns the SV-40 virus, the HIV-2 in Africa, the big bang theory, or the jumping generations, as you put it Ed in an earlier interview. And perhaps also work in the work of Mary Sherman, the SE polyoma, and how this relates to all of these things. I realize that's a tall order, but I'm sure you're up to it.

LH: Ed, you wanna go first?

EH: Um, no.

All: Ha ha ha ha.

DE: Lemme align the...

LH: I have an interesting story to relate to you regarding that. I mean, HIV-2, which was found, now this is a fascinating story. And this'll show you, and show your listeners, the absurdity of the arguments that these top experts on AIDS, Max Essex, Dr. Robert Gallo, and others, the absurdity of their arguments. Now, for those who do not know, HIV-2 was like the AIDS virus. It was discovered by Dr. Max Essex. And it was found, this HIV-2, which he said was, quote, the missing link to the human AIDS virus. Because there is apparently no tree. Ed, I think you make this point very, very clear, the Nicholsons make this point clear, that if you took the evolution, and made an evolutionary tree of most viruses, they connect to a tree, and you see the branches and see the limbs. Whereas with the AIDS virus, it's a limb standing off by itself, so there's missing links.

DE: The specific phrase I think you used, Ed, in *Mary, Ferrie, and the Monkey Virus*, is you quoted I believe it was Max Essex in saying that the virus appears to have "jumped generations."

EH: Well I mean it's a sudden appearance of a virus without any ancestry.

LH: Exactly.

EH: It is one of the two main arguments for saying it's created, somehow. The other argument that I think is really the one that nails it, is, comes out of Los Alamos National Laboratories, where they did all this genetic analysis of it, and they measure from generation to generation, the amount that it doesn't make a perfect copy of itself, in other words that variation, which they call the intrinsic error frequency rate. Now, they have measured this for all kinds of viruses, they put it up on a graph and you have an envelope. You have high error frequency rate, and you have low error frequency rate. And everything they have found has fallen in this graph. Now, along comes HIV-1. They measured the intrinsic error frequency rate and it's outside the envelope. That leaves you one of two choices. You may redefine nature in order to include HIV-1, or you have to call it unnatural. Period. I mean those are the only two logical choices you got.

DE: HIV-2 is another interesting virus.

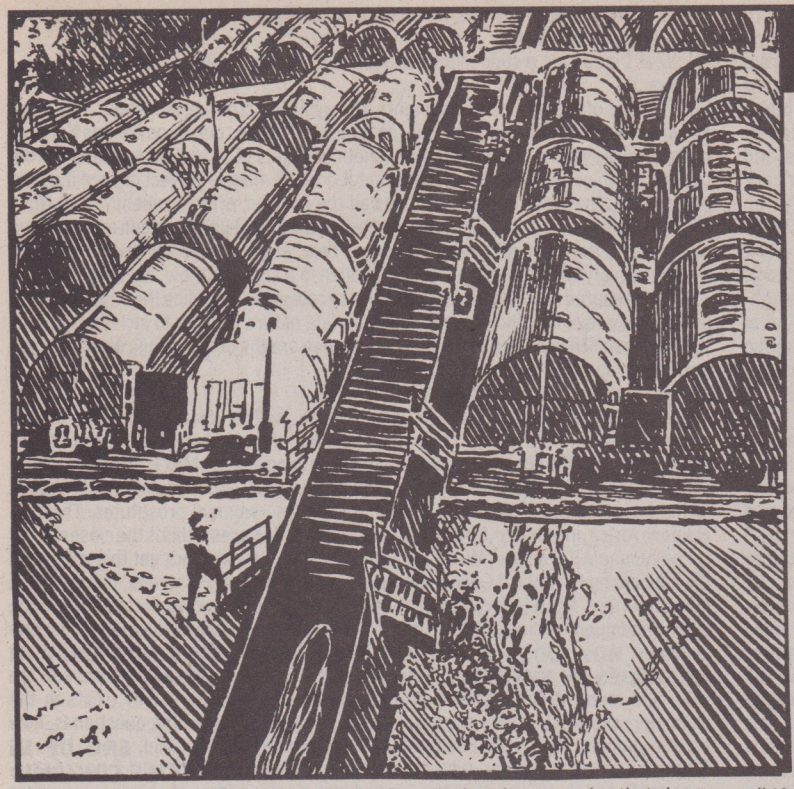
LH: Yeah, so that's the story that I'd like to relate, the HIV-2 story. This story will tell you and show you the lack of common sense, and the absolute bogusness of these arguments. And the connection to contaminated vaccines. So Max Essex finds HIV-2. Where does he find this missing link to the human AIDS virus, the one that's closest to the human AIDS virus? He finds it in Senegalese women, prostitutes. That's in western Africa, in Senegal, he finds this virus and he declares, "this is the closest thing to the human AIDS virus." Well, a few months later researchers get this virus, and they, including Dr. Robert Gallo, declare that "no, Max Essex is wrong, this virus is a monkey virus." And a laboratory contaminant. That HIV-2 is virtually identical to the Simian Immunodeficiency Virus from the macaque monkey. Now, the question becomes, **HOW DOES A MONKEY VIRUS THAT DOES NOT EXIST IN MACAQUES IN THE WILD**, because they've researched these monkeys in the wild, and found it doesn't exist in the monkeys in the wild, it only exists in the laboratory monkeys. So it's a monkey virus contaminant. How, the question is, how does a monkey virus that does not exist in monkeys in the wild, **END UP IN SENEGALESE WOMEN OTHER THAN THROUGH VACCINE CONTAMINANTS?** And that's exactly what I asked Max Essex in front of six other reporters from San Francisco in March, when I was here at the National AIDS Update Meeting, and he hemmed and he hawed and he beat around the bush and he finally, when I pressed him he said, "well I can tell you how it got into my monkeys." And he says "how it got into my monkeys was that the monkey providers, the monkey traders, had shipped these contaminated monkeys to me after they had been previously used by other researchers who had inoculated them with human tissue during various other disease experiments." Which is A., an indication of how contaminated these monkeys are, this was already on the late 80s, early 90s when this was going on, this is still going on today. It's an indication of how poor the biohazard and containment still is to this very day in these maximum security laboratories, allegedly, and on top of that, it's a clear indication, he skirted the issue, wouldn't answer the issue, bottom line is the only plausible explanation how it got to these women, now think, these women are prostitutes, in Senegal, it is legal and it is very well known that this goes on, and what they do is *they vaccinate these women for sexually transmitted diseases*. Specifically the hepatitis B vaccine, again. So everything points to the hepatitis B vaccine, and/or contaminated vaccines but the basic researchers, they seem to lose their common sense when presented with the facts.

DE: Alan, quickly, I want to talk about the SV-40 and the polyoma. But you had a comment.

AC: I just wanted to say to people, they all recall the controversy between Montagnier, who discovered the virus, and I think people are well aware that Gallo said "this is my virus" and Montagnier said "no, it's mine" and he said "yours is a different virus." Well, then it turned out to be exactly, and I mean exactly, the same virus. So it makes you think, if a person cannot tell when two things are exactly the same, why does one consider his theories to be credible as far as the origin? And also, when the Pasteur Institute decided to sue the American government, one of the reasons that they settled this thing was that the French lawyers knew that Gallo had made serious, previous serious errors in virus identification. For example, in 1975 he "discovered", and that's in quotes, a new, and a human HL-23 virus, that eventually proved to be three, three contaminated ape viruses. And the names of those ape viruses are Gibbon Ape Virus, Simian Sarcoma Virus, and Baboon Androgynous Virus. And Gallo to this day claims he still has no idea how these viruses contaminated his research. Which means that he was not able to tell a human virus from an animal virus, a new virus from a contaminant virus. So one really has to question the credibility, the authenticity, of these declarations as to who is the mother and father of anything in the virus family.

DE: And with regard to the Montagnier/Gallo controversy, also we should remember, and this is something you discussed in your book, Len, and something that Dr. Robert Strucker talks about, is that these individuals were very closely associated, exchanging research, working together, and that interestingly enough, the IPP, the Institute Pasteur Production, was deeply involved with French biological warfare research. So again, there's this overlapping of institutions. Now, something that both Len and Ed spoke about in considerable length in their books, and it's one of the titular elements in your book, Ed, is the SV-40 monkey virus, and if you could talk about that virus, and both of you could talk about that virus, the SE polyoma, and the work that you've both done on those viruses.

EH: During our conversation here we've used the term "cancer virus" a lot, and I know



that in terms of the general population a lot of people don't have any clue that viruses have anything to do with cancer. And, for example, if you pick up the *Facts and Figures on Cancer,* published by the American Cancer Society, they don't even mention viruses involved in this. What's very interesting, if you go back into the history of virus research on cancer, and it goes back to the beginning of the century, in fact the Pasteur Institute published a book in 1901 about the parasitic theories of cancer. But it really, the intellectual trail starts with Pater Raus and the Raus Sarcoma thing in 1911. But by the time you get to the 1950s, there's some pretty serious researchers at the National Institute of Health, who are closing in on this whole subject of cancer-causing viruses. And in 1957, two women researchers who were both MD, PhDs, one is named Sarah Stuart and the other called Bernice Eddy, they isolate and identify a virus, which they name "polyoma." Meaning that it causes many types of cancers. Because it causes many types of cancers, not only in one animal, but in multiple mammals, mostly small rodents, etc. This event in 1957 really blows open the doors of Congressional funding at NIH for research in cancer-causing viruses. It is really one of the major events. If you look at *Time* magazine, 1959, July 27th, 1959, the cover article on *Time* magazine talks about the new war on cancer, through virus research and chemotherapy. So this was front page news, *Time* magazine...

DE: What year was this Ed?

EH: 1959. The major researchers at the National Institute of Health, and plus, the stuff that Len brought up beautifully in his book, was this decade, two decades long, multi-billion dollar research project, financed by the United States government, on the Special Viral Cancer Programs. I mean it's there in spades, and the moment you turn to mass media, mass culture, nobody wants to talk about it.

DE: Bearing in mind two points also. First of all the point that Alan Cantwell started this train of discussion with way-back-when, saying that in his book he posited the origin of AIDS, the genesis of AIDS with cancer research. Hold that in mind. Also remember what we've already, just for the benefit of the audience, what we've talked about already, with the Special Viral Cancer Research program, it's overlap with Fort Detrick, Litton Bionetics, people like Hilleman and Gruber, and the overlap with Gallo and the researchers we've already spoken about. Now again, Ed with regard to cancer viruses, with regard to the SV-polyoma, and the polio virus and the contamination of that. You discuss Richard Nixon's apparent role in helping to deal with the Cutter fiasco in connection with this.

EH: Well, what the Cutter fiasco was, was the first wave of polio vaccines that was widely distributed was the Salk vaccine, and I forget the exact year but it's about 1955 or so. And what happens is, again, it's given to Bernice Eddy, who's the head of the safety lab at the National Institute of Health, and she flunks it. She gives it to her monkeys and they fall over crippled, and dead. And she takes photgraphs of 'em and she hands the photographs to the management at the National Institute of Health, and they turn around and decide to release the vaccine anyway. OK? And when they release the vaccine, what happens is, children start dying and getting polio from the vaccine, just as Bernice Eddy had predicted. And this was identified as a batch of the Salk vaccine which came from the Cutter laboratory. Which is why this whole incident is called the Cutter incident. Now knowing that the management of the National Institute of Health had been warned about this in advance by the person whose job it was to warn them, not a journalist from the outside or something but the person who was in charge of their safety lab. They were in an indefensible position. And the entire management of the National Institute of Health got fired. The political flack that came along with this, it was the biggest fiasco in medical history. And it didn't stop with just the management of the National Institute of Health, which was a division of the U.S. Public Health Service, which was a division of the Department of Health, Education, and Welfare. The buck stopped with the Secretary of Health, Education, and Welfare, who was Oveta Hobby, and Oveta Hobby got fired, OK? In order to fire a cabinet member in the United States government, there's really only two people that can do it. It's gotta be the President or the Vice-President. So who are the President and Vice-President? The President was Dwight Eisenhower, and the Vice-President was Richard Nixon. Now Dwight Eisenhower, first of all he was sick throughout much of his Presidency, but he was also very involved with the Cold War and the international situation, and left many of these jobs, particularly the nasty jobs of firing cabinet members, to his Vice-President. So Nixon is the one who had to fire Oveta Hobby. And Nixon with that, had to rebuild this whole project. He had to get another HEW secretary on board and moving. He had to get the polio program back up on its feet. They stopped with the Salk vaccine and they started with Albert Sabin's vaccine, which used not a neutralized or a dead virus vaccine like Salk had tried to do, neutralizing the polio virus with formaldehyde. He said you just use a live vaccine, but use a weak strain of polio. So they switched strategies at that point. Now what happens is this. If you remember my previous conversation about Sarah Stuart and Bernice Eddy discovering polyoma, once the Sveybin vaccine gets distributed, I mean millions and millions and millions of doses, all over the place, and Eddy and Stuart discover polyoma, and the Congressional funding comes in, well the guys with the electron microscopes start cataloging all these simian viruses that they're finding in the monkeys, and they find one, the 40th one they found, they found hundreds of 'em, the 40th one they found, which the called SV, simian virus, #40, turned out to be virtually identical to polyoma. And when Bernice Eddy learned about this, she asked herself a really frightening question, she said, "well, if that's the case, then we grew this polio vaccine on these monkey kidney cells and is there a possibility that this cancer-causing monkey virus, which is identical to polyoma, is alive in those monkey cells?" And she went back, and secretly did some research, and found that, yes they were. The SV-40, and a whole bunch of other stuff as Len alluded to earlier, was alive in the monkey kidney tissue, upon which they grew the polio vaccine. And that is when she raised the question, **HAVE WE JUST MASS INOCULATED THE AMERICAN PUBLIC WITH A CANCER-CAUSING VIRUS?**

DE: And you theorize of course in your book, that Mary Sherman may very well have been working in this secret laboratory with a linear accelerator to mutate viruses in connection with research into this contamination.

EH: Yeah, there's a couple of things that are really clear about this. This discovery and announcement and the political flack that goes on with it occurs right before the 1960 Presidential election. This is, people just don't forgive politicians for killin' their children. This is stuff that can change who runs the country. And right at that time is also when Sarah Stuart, who is already a legend at NIH, she all of a sudden transfers over to the U.S. Public Health Service. Now Sarah Stuart is like Mary Sherman's best friend. They went to the University of Chicago Medical School together. They both entered as freshman in the same year. They were women medical students in the 1930s who maintained their contact throughout their career because they were both cancer researchers. And I think, really the issue that comes up is this treatise, this document that's found in David Ferrie's apartment, to my eyes is written by Sarah Stuart. And I think the argument for that is pretty good. And how would David Ferrie come about an unpublished document, that was an internal document at NIH, written by their leading cancer researcher, other than getting it through an intermediate contact, such as Mary Sherman.

DE: Now, Richard Nixon, you theorize, was one of the individuals, or basically Richard Nixon helps to give people their walking papers in regard to the Cutter fiasco, and then it is under Richard Nixon's war on cancer that a lot of the research that Len is talking about, with the Special Viral Cancer Research program, Fort Detrick, Litton, etc. is conducted.

LH: Right. And I just want to add to what Ed has just talked about with regard to SV-40 again. Now it was interesting, that although the women, these incredibly brilliant women discovered this SV polyoma virus, it was Hilliman that actually claimed credit for the discovery of this SV-40, which, as Ed said, is exactly identical. Now, I want to share a couple things with your listeners that are extremely important. The number one thing is that SV-40 launched a complete revolution in the use of viruses to deliver RNA and DNA and other cancer genes, and genes in general, to cells and to affect different animals and human beings. And when we hear today, over and over and over again, the marvelous biotechnology revolution which is now bringing gene therapy to the world, which we're gonna be able to affect absolutely everything, from the color of your teeth to your predisposition to cancer, all of this, people do not understand, is based on the concept of taking a virus, to use that as an envelope to mail into your cells specific genes that really change and alter completely the way nature has designed, God has designed your natural genes. And the fact of the matter is, these are viruses, these are contaminants, these are literally capable of recombining with

other, either what they call andogynous, that's natural virus genes or natural genes in the body, or foreign genes, animal genes or foreign viruses or natural genes that the humans contain. So that's something that people should understand. The next thing is that these vaccines, the contamination of vaccines that Ed has so brilliantly discussed in his book and Alan has talked about with regard to hepatitis B, the fact of the matter is that today, the major problem is that today's oral polio vaccine, that we're required by law to give our children, are still littered with simian monkey virus contaminants. To the tune of as much as 100 simian virus contaminants per dose of the oral polio vaccine, the FDA is really required to turn a blind eye to that level of contamination. In fact it is the pharmaceutical industries that literally muzzle the FDA, through proprietary laws and non-disclosure laws, so that the FDA can't even tell health scientists truly what the levels of contamination in these vaccines are, and what the risk to human beings are of getting these vaccines. Now, the co-author of my book, *Emerging Viruses: AIDS and Ebola*, Dr. W. John Martin, makes a point very, very clear, that it is this problem that is the most critical issue affecting United States public, actually world public health today. Because what we're seeing in terms of new epidemics, from chronic fatigue syndrome, to perhaps Gulf War syndrome, that you're going to be now getting to interview Dr. Nichols...

DE: We're going to be bringing him in in a minute.

LH: Great. Perfect timing.

DE: One question though, but finish up the point you're making, I had one more topic I wanted to briefly touch on, then we're gonna take a break, I'm gonna twist the listeners arms, then we're gonna bring in Dr. Nichols.

LH: So, it's chronic fatigue, it's AIDS, it's attention deficit disorders, it's hyperactivity disorders in children, it's the Guillame-Barre syndrome, it's the auto-immune diseases all of a sudden, it's the, like Ed's talking about, it's prostate, perhaps prostate, perhaps liver cancers, perhaps all of these different, these new epidemics that are skyrocketing today, came from nowhere but all of a sudden announced themselves in the 1980s, which can directly be related to vaccine contamination. That is why your listeners are *urged* to read these books. Because it's not just gays, it's not just blacks, it's every single human being on the face of this planet that's at risk.

DE: One of the major points that you bring up in your book, Len, and we only have a very short period of time to touch on this. Many of the diseases that appeared to lie in the background or foreground of the development, deliberate or accidental, the human, man-made development of these diseases, deliberate and/or accidental. We're talking about hepatitis B. We're talking about various types of cancers. We're talking about mononucleosis, leukemia. These are diseases that occur all over the world. One of the things you point out in your book, though, Len, is that the focal point for the researchers who loom in the foreground of the information we've been discussing, they all were focusing on Africa.

LH: Yes, indeed. It's unfortunate that the African people have been specifically targeted for decades now, perhaps even centuries, as being the guinea pigs, if you will, for experiments involving pharmaceuticals or different other trials. And it was particularly in central Africa, and northwest Uganda, where we literally in the book publish a map showing you that where these specific experiments involving hepatitis, breast cancer, tumor viruses, that they were experimenting on animals, they were testing them very clearly, in, I believe, human subjects as well. And it was Litton Bionetics, by the way, that maintained that contract that was doing these experiments.

DE: And that apparently, according to your research, had a virtual monopoly on all of the monkeys being used by all of these research facilities on all of these diseases around the entire world.

LH: That's right, exactly. And again, I know we don't have a lot of time, because I want to get to Garth Nicholson also, but I also traced the ebola virus to northwest Uganda and studies by John Landon at Litton Bionetics, where he literally took the mother of marburg, which was the mother of ebola, and he inoculated monkeys with them, nine of them died, nine were transferred to the vaccine production facilities, where this epidemic originally surfaced in 1967.

DE: Now granted, what we're trying to do here on this broadcast is trying to drink from a firehose. There's an awful lot of information coming down the tube, and we're trying to assimilate as much as we can. It's my pleasure to introduce a fourth guest this evening. This is Dr. Garth Nicholson, who along with his wife, Dr. Nancy Nicholson, has done some very important and fascinating research concerning a possible biological warfare component to the Persian Gulf war syndrome. Dr. Nicholson, welcome to our program.

GN: Well, it's a pleasure to be on it.

DE: Dr. Nicholson, along with your wife Dr. Nancy Nicholson, you have been doing some research into the causes of Persian Gulf war syndrome, something that's very much in the news these days. And in some of the papers you've written, you've attributed that syndrome to a number of different causes, including an organism called a mycoplasma. Could you tell us a little about what a mycoplasma is, and what makes this particular mycoplasma special and how you came across it.

GN: Well, it's a very simple microorganism, very similar to a bacteria. It's not very complex, in terms of the biologic systems we normally deal with. But it's more complex than a virus. So it has genetic information in it. What we've found is that about one half of the Gulf war illness patients that we've looked at, there's a very unusual type of microorganism, a mycoplasma, found deep inside their white blood cells. And this unusual form of mycoplasma has an inserted gene in it from the HIV-1 virus, the AIDS causing virus. And it's very interesting, because the gene that we've found in it, is exactly the type of gene that you'd put in this, if you wanted to make a biologic weapon. Because this is the gene that encodes an envelope glycoprotein called GP-120, and this is the component that's the receptor that allows this microorganism, we think, to attach to cells and enter cells, like the AIDS virus enters your cells.

DE: Now Dr. Horowitz has written about the mechanism by which the virus enters the cells as well. Could you tell us a little about how this, in other words explain for the layperson how the HIV, or this apparently genetically engineered mycoplasma, enters the cells.

GN: Well, we think it uses a variety of receptors, mainly a receptor complex called the CD-4 receptor complex, and it attaches to this, and is taken in in what's known as an endocytotic vessicle inside the cell. Then it gets loose from that, then the genetic information gets into the cell and goes into the nucleus, essentially [?]. That's basically how it enters, it's much more complex than that, but I think for your listening audience, that will suffice.

DE: So in other words, this mechanism which is on this mycoplasma, actually enables the organism to enter into a cell's wall.

GN: Well that's what we think. We think it allows it to penetrate inside the cell and that's what makes this particular microorganism so insidious, because once it's in the cell, it can use it's metabolism, more or less, to poison the cell, and this causes a tremendous amount of problems. And also when it divides inside the cell and is released, eventually from the cell, it can take a little piece of membrane with it, and this sets up, kind of an immune response against cells. So it actually can trigger an auto-immune response. And we often see in these Gulf war illness patients, very unusual auto-immune symptoms, very similar to MS, ALS, Grey's disease for example, lupus, but they don't have these rare genetic diseases. In fact we see some symptoms, combination of different diseases, in the same patient. And all of these seem to go away when we treat with the appropriate antibiotics, so we don't think that these soldiers really have these unusual genetic diseases. We think that the mycoplasma may have caused these kinds of symptoms, which mimic these genetic diseases.

DE: In a historical element, how did you first come across this organism?

GN: Well, we got involved in this because our stepdaughter served in Operation: Desert Storm. She was a crew chief on a Blackhawk helicopter involved in the deep insertions into Iraq. And when she came back, she slowly came down with a chronic illness that we couldn't explain. It was very unusual, and there were so many different signs and symptoms, there were 30 or 40 different signs and symptoms. Then we slowly started to get it, and we noticed, when we called around to several of our colleagues and so on, that not only did they have the disease, but also their family members were starting to come down with it. So we knew we weren't dealing with a chemical weapon, we were probably dealing with a biologic weapon that she picked up in Operation: Desert Storm. Now, we traced this down just by going through these complex signs and symptoms, going back through the medical literature, trying to figure out what it might be. And we ruled out a lot of different diseases which are more acute in nature, tried to settle on some of the chronic illnesses and what they might be caused by, and then we finally settled on mycoplasmas as a possibility and sure enough, when we did the genetic testing, that's exactly what we found.

DE: In your opinion, how did these troops become infected with this, or are you in a position to say?

GN: Well we've actually, in our testimony to the U.S. Congress, we've stated that there's four possible ways in which they were exposed. The first is that some of them may have gotten contaminated vaccines. And mycoplasma contamination of vaccines is not uncommon, because often they're made in animals, and animals are just a susceptable as humans in picking up these mycoplasmal infections. The second is that, there were certain areas in the desert, which we call exclusionary zones, in which the Iraqis may have actually placed chemical and biological weapons. Both by spraying them and by releasing them. And the military intelligence units were deep in Iraq ran across some of these areas, and they found that everything human and animal was dead in these areas. And so that's the second way. And the third is the more popular notion now, although when we presented it, it really did not receive any press at all, and that's the blow back from destroyed bunkers and factories which contained chemical and biologic weapons. And as you know, the press has picked up on this recently, and now they've indicated that **IT'S VERY LIKELY THAT AT LEAST 15,000 SOLDIERS WERE EXPOSED TO NERVE AGENTS AND OTHER CHEMICAL AGENTS WHEN THEY BLEW UP THESE BUNKERS, BUT THAT'S JUST THE TIP OF THE ICEBERG.** In fact they blew up hundreds of these bunkers, and also a variety of different factories as well that had the biological agents and chemical agents. And these could have been blown back across our lines, because the prevailing winds, during the time of the conflict, were from northeast to southwest, so this would have carried all these agents back across our lines. And they would have been diluted, so probably at low level, and that would have explained why there weren't large numbers of immediate signs and symptoms on the battlefield. It took some time after they returned home. And then finally, the SCUD missiles that rained down on Saudi Arabia and else where, western Kuwait for example, these often were manned, or they were tipped with skyburst warheads. So instead of using the high-explosive warhead, some of the warheads were low-yield warheads that blew up 2-5,000' in the air. And they had dispersing capabilities, so they dispersed in kind of a mist all over the battlefield, and this was described by a number of units, particularly reserve units behind the lines. And those units that were under SCUD attack, they have very high casualties now. So, there's not a uniform degree of casualties among the various units, it was very deployment dependent. And some of the units that were hardest hit were way behind the lines, under SCUD attack. So we think that that may have played a very important role as well.

DE: Dr. Nicholson, with regard to this mycoplasma. Now am I incorrect in assuming that you believe that it was genetically engineered?

GN: Well, we think it was modified by insertion of specific genes to make it more pathogenic. That's the only logical explanation. Because we don't find any of the other HIV-1 genes present in the organism. We only find the envelope gene. And we've looked for some of the other genes. Now, if this were an organism that, say, had picked up an HIV-1 virus, you'd expect to find at least traces of some of the other genes, but we can't find any. So it's a very suspicious finding. It's a very suspicious result, and it suggests that this thing may have been modified to make it more pathogenic. And by the way, that's exactly the gene, of all the genes in the HIV genum, that's the gene you would use if you wanted to weaponize this microorganism. So it's very suspicious. And we strongly suspect that it was modified in a laboratory.

DE: Do you believe that this organism may have been utilized in any of the, in perhaps experiments in the United States? We've been talking about the inoculation of people in institutions for people who are quote, mentally retarded, unquote, and the use of various captive populations for experimentation. Do you believe that perhaps this might have been, this organism might have been tested on people or institutions in the United States or elsewhere?

GN: Yes, I do. We have some evidence that it may have been used in the United States before Desert Storm. In fact, we've been working with several groups of prison guards and their family members. And these are guards and their family members who'd come down with Gulf war illness before the Gulf war. This is now been certified by environmental physicians who've carefully examined them, and they've indicated, yes, they did have all the signs and symptoms expected for Gulf war illness, only they had it before the Gulf war. And it's interesting that the units, particularly in Texas, where we have the most information, that these guards served at were units that were taking part in experimental testing programs under DOD- sponsored vaccine development. And **WE STRONGLY SUSPECT THAT SOME OF THESE THINGS MAY HAVE BEEN TESTED IN THE PRISON POPULATION, AND THEN THE GUARDS PICKED THEM UP BECAUSE THEY ARE CONTAGIOUS, AND THEN THEIR FAMILY MEMBERS PICKED THEM UP.** And so when we were working with these groups of guards and their family members, we found that they not only had the same microorganism with the same inserted gene, but that they recovered the same after the antibiotic treatment with doxycycline, asithremicin [?], ciprofloxacin, and other antibiotics we've used. And a lot of their signs and symptoms, they have a lot of very unusual neurologic signs and symptoms, with a lot of neuopathy and so on and that all went away with the successful treatment, just like we found in the soldiers. So, we not only found the same organism, but it responded the same way to antibiotics and these people are getting better now. So this was very suspicious, since it went on before the war.

DE: Now, it's common knowledge to those who are familiar with national security affairs and also the underlying history of the Persian Gulf war and Saddam Hussein's weapons build-up, that basically his armaments came from the West, as a result of covert operations which channeled his munitions of various types, including weapons of mass destruction - nuclear, chemical, biological. Do you think it would be reasonable to equate that apparent use of this organism in tests on prison populations in the United States, with its presence in the Persian Gulf war, and turning up in US troops, and the clandestine arming of Saddam Hussein? What I'm really driving at here is do you think the organism that wound up in US troops may have originally come from us?

GN: Well I think that's a very good possibility. And of course some of the evidence that the United States supplied the Iraqis with biological weapons comes from the Senate Banking Committee, Senator Raggles [?] committee, that documented the transfer of, at the time they considered dual-use biologic agents, such as anthrax, botulism, so on and so forth. These agents, bacterial for the most part, are known to be useful for biological weaponry, and we think the Iraqis probably developed some of this for their own biological weapons programs. They had a number of experts in institutions in Iraq that were capable of doing this type of research. As a matter of fact, at the University of Baghdad, for the last 22 years, they have had a mycoplasma unit, and in fact practically all the members of that unit were trained here in the United States. And some of them trained in US government laboratories, like at Plum Island. And these researchers had built this very large mycoplasma unit, and I find it hard to believe that Saddam Hussein would have this large unit in Baghdad unless it had some other purpose. And I think that purpose may have been biological warfare development.

DE: By the way, I want to invite the other participants in our program to comment and interject as they see fit. I know that we have an article here from the *Oakland Tribune* talking about, this is from the *Oakland Tribune* of Thursday, October 17th ['96], talking about Saddam's arsenal had time bombs for liver cancer. And this is obviously, I'm not familiar with the genesis of liver cancer. One of the things I would like to eventually get into, as our participants see fit, and that is some discussion, not only of this mycoplasma, but Alan Cantwell, you have developed research indicating a cancer microbe. Not a virus, but another type of organism.

AC: Yeah, Dr. Nicholson, Alan Cantwell here. I think you might be familiar with my research, particularly in Carposi's sarcoma, showing bacteria in the tissue which seemed to be perhaps cell-wall deficient bacteria that can be seen microscopically. I was just curious, in this cancer-microbe concept, which I know is anathema to the medical profession, certainly this cancer-microbe, according to people who've studied it, has a mycoplasma-type phase, I was curious if you thought this could be in any way related to the kind of bacteria that had been associated with cancer.

GN: Well it might be. Of course, in AIDS patients, as Montagnier has found, this same type of microorganism, mycoplasma fermantin incognitus, seems to be present in almost half of the terminal AIDS patients. And it seems to be causing a lot of the morbidity in AIDS. So I think it could be another example of what happens when somebody gets riddled with an illness, they pick up some of these infections. And we don't know exactly in the case of cancer whether there's a cause and effect or whether it's a co-factor. I don't know that we know at this time, but I think it certainly can cause a lot of damage. It's known to be a co-carcinogen, there were some experiments published in the proceedings of the National Academy of Science last year, that the very same organism that I've been talking about can be put in with human cells and culture and can act as a very potent co-carcinogen. So it's certainly a very suspicious organism, and it certainly can cause a lot of damage.

AC: I have a burning question. As far as the epidemiology of this disease, in trying to determine whether it's something that Saddam Hussein did or something that we have done through vaccines, and that of course is, does this disease exist in the Iraqis or in the Saudis? Certainly if something blew up and it contaminated the area, you would think that the people living there would have this disease too. Is there any evidence that they do have this disease?

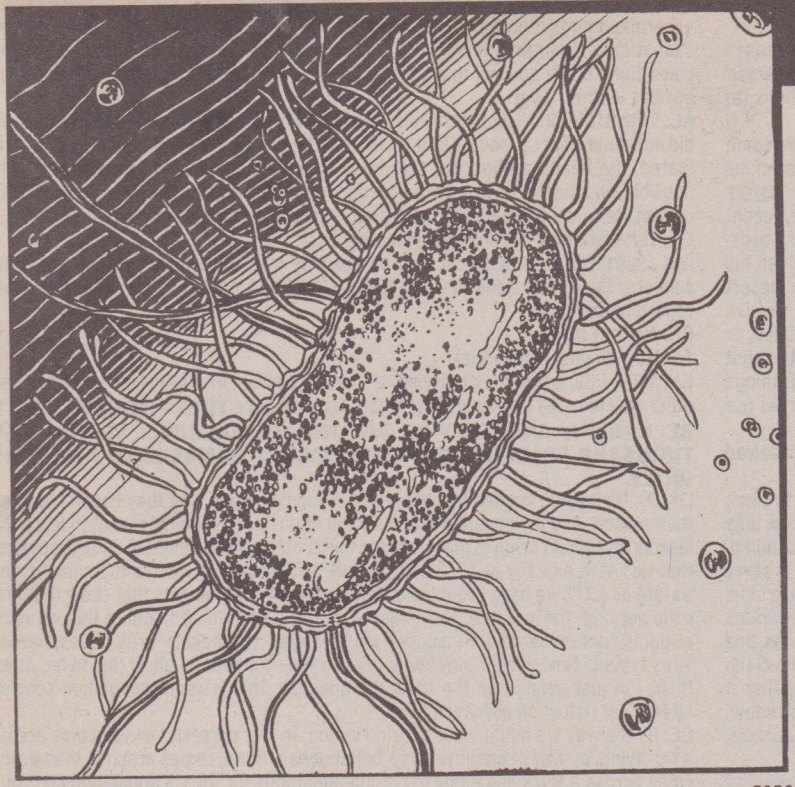
GN: We had a visitor who is actually a relative of Saddam Hussein, he was a military attache in Washington who came down and visited us when we were still in Houston. And he was a very high officer in the Iraqi army, and he flat out told us that there were 300,000 dead and over a million people sick from the release of chemical and biological weapons in southern Iraq. Now we have no way to confirm what he told us, but it was quite dramatic and quite shocking. Some members of my laboratory have actually called around to various clinics in Jordan, Kuwait, Saudi Arabia, and contrary to the official stand, that is the official line from the Ministries of Health of these countries, when you talk to people in the clinics, they tell you that 15-20% of the entire population of these countries, that is the countries surrounding Iraq, are now riddled with Gulf war illness. So it is in the populations. We think that it's probably going to spread. It's going to spread, it's going to spread eventually around the world unless we recognize it and do something to combat it.

AC: Why do you think the media is silent about this possibility?

GN: Well for one thing there's kind of been a media blackout on this, and people have told us that there is actually a federal gag order on biological weapons and Desert Storm. I really don't know that, I don't really have any way to confirm that, but they've always acted at least a little bit suspicious to me, at least the mainstream media, because they get quite interested in the story, and then they tell me, "well, the people upstairs told me to lay off the story," or whatever, and that's always kind of suspicious. The press is really very manipulatable in this country, it's surprising.

DE: I had a question, Dr. Nicholson. Throughout the course of the discussion this evening, we've been talking about contaminated vaccines. Either accidental or deliberate, and their role in developing, and if the panel would inform me of the

pronunciation, man-made or accidental mad-made disease, i-a-t-r-o-g-e-n-i-c...
LH: Iatrogenic.
DE: Iatrogenic, ok. The possibility of iatrogenic diseases, or deliberately, diseases that were deliberately inoculated into people via vaccines. The soldiers who served in the Persian Gulf had a tremendous number of vaccinations delivered to them. Do you feel there could be any possible connection?
GN: Well there is a possible connection, and that's why I mentioned it. There are some very suspicious things that happened during the Gulf conflict. One of the suspicious things that happened was the fact that **MOST OF THE SOLDIERS SHOT RECORDS HAVE DISAPPEARED**. And this is the first conflict in history, recent history, where an individual's shot record did not go with the soldier. In other words, in past conflicts, each soldier was required to carry his shot record, which all his vaccinations were entered into the shot record. That was not true during Desert Storm. There were a lot of units that were lined up and told if they didn't receive vaccinations, sometimes as many as 13 in one day, that they'd be court-martialed, or even in one case they were told they'd be taken out and shot. So... that is "shot" not with a hypodermic needle, shot with an M-16. So there were a lot of suspicious things that happened. And we have no way of knowing, because we can't of course get our hands on any of these logs of vaccines to actually test them.
DE: Now underscoring once again, the records of the vaccines these soldiers received are no longer available?
GN: They weren't available at the time, for some reason. And in fact, in talking to some of the nurses that were trying to enter some of this information in the shot record, they were told by officers to stop doing it, and if they didn't stop they'd be court-martialed.
DE: Any thoughts about why that may have happened? Obviously, that, to a savvy observer of national security affairs, that suggests that there was something to hide.
GN: Well, there was, there were some comments from various people that various experimental vaccines were being used. Some were called recombinant vaccines, and of course now they're denying it. But yet I've talked to individual officers who claim that they were flat out told that they were getting recombinant vaccines, and then it was later denied that anyone received recombinant vaccines. So, we just don't know, frankly. We don't know what happened, and they're not being honest with us about what did happen.
LH: Garth, this is Len Horowitz. I was just gonna ask you, you might comment on what the possibility was for vaccine recipients, contaminated vaccine recipients to have had subsequent immune-dysfunction or immune-suppression, which, followed by chemicals and/or drug interactions, might have caused some of the symptoms.
GN: Well, of course, a lot of the signs and symptoms the Gulf War illness patients have are really overlapping with a variety of different conditions. And so that makes it difficult to ascribe an illness to a particular cause, in that they were exposed to a lot of chemicals. It was a very polluted battlefield. They were exposed of course to vaccines that they did not receive in proper sequence. In other words, they often received an initial vaccination and several boosters all in the same day, which is absolutely against all the protocols for vaccinations. And when one does this, there is a chance that even attenuated vaccines can become a real infectious agent. And often, the first type of vaccine you get will be a thoroughly killed vaccine, but sometimes they use attenuated versions later on, where they'll give an attenuated, partial live vaccine as a booster. But if you get it all at once, you're not capable of handling that booster, and that can turn into an infection, instead of a vaccine. So that's a possibility, although we really don't know enough about the vaccines that they used, and that's a major problem.
DE: Ed Haslum, do you have any thoughts or any questions for Dr. Nicholson, as you listen to this discussion?
EH: I've been listening carefully, and it just reinforces the point - once you've created these things, who do you put in control of them and what system of supervision do we have on top of it? I don't really have any questions for him, I'm just sitting here scratchin' my head, at here we go again.
DE: One of the things that comes to mind as I listen to this, much of the discussion we have engaged in, concerning either the iatrogenic or deliberate infection of people with apparently genetically engineered diseases. And we've kicked around AIDS, we've kicked around a soft tissue cancer epidemi0c that Ed Haslum has come up with in his book, *Mary, Ferrie, and the Monkey Virus*. We've talked about ebola, we've talked about marburg, possibly also some of the factors figuring into chronic fatigue syndrome, and other things. One of the things we've focused on, though, concerns using these vaccines, trial vaccines, and experimenting on what might be termed "out groups" - people who are considered alien from mainstream America, or with disfavor by the conservative establishment. But yet here, whatever the possible means of infection of the troops, we're seeing, in essence, the flower of American youth, and maybe the essence of American patriotism, namely the armed forces, being afflicted by some of these organisms. And for those who, as a moral lesson, or simply as a sociological lesson, for those who might be inclined to sit back and take a passive response to these, figuring, "oh, well I'm not black, I'm not gay, I'm not a junkie, I practice safe sex, I'm a nice little yuppie puppie with my one eye on my credit rating and the other eye on the door, and I don't give a damn, it's not going to happen to me." People might want to think again, because as I like to say on this program, in a political context, which now has a very sinister medical meeting, what goes around, comes around.
GN: Well, I think that's certainly true, and we're seeing it in the families of the soldiers that came back, and there are some reports in certain military bases that the school systems are now riddled with chronic fatigue-like signs and symptoms. And so, it is beginning to spread. I think this is the real dangerous part of any of these sorts of things, you cannot contain a biological. So these experiments, and I think there's been experiments going on for years, are uncontainable, and when they get loose, you cannot stop them. And that's what we're seeing, I think, over and over again. And you'd think these powers-that-be would learn their lesson on this issue, and they haven't learned it yet.
AC: With AIDS, Dr. Nicholson, this is Alan Cantwell again. With AIDS, even though we did not know what caused AIDS from the very beginning, the government very clearly stated, the health authorities, that this disease was sexually transmissible, very possibly, and that there was a possible danger in the sexual arena. Now here, you tell us that we're dealing with a disease that is communicable, perhaps even airborne...
GN: It is airborne. It's an airborne pathogen.
AC: ...but also a disease that may be sexually transmitted. Have these veterans, soldiers, been given any kind of medical advice, from any government officials regarding sexuality?
GN: No they haven't.
AC: How do you explain that?
GN: Well, I think that they're trying to cover this all up, that's my feeling. There's no other way to really explain it. **THEY DO NOT WANT THIS INFORMATION TO BE KNOWN, AND THEY'RE WILLING TO SACRIFICE A HUNDRED THOUSAND SOLDIERS AND THEIR FAMILY MEMBERS TO KEEP THIS QUIET.**
LH: Dr. Nicholson, you made a very interesting comment, that they haven't learned their lesson. And my question I guess to all of us here, is, do they want to learn the lesson. And what I bring to the fore is the fact that they knew, the FDA and the powers-that-be knew, as early as 1962 that the Salk-Savin vaccines were contaminated, and as late as 1972 we have Freedom of Information Act documents that show that oral polio vaccine, for instance, they knew was still contaminated, and to this very day remains contaminated with monkey virus genes, cyto-megalo virus genes, herpes virus types... Now why, if they know this, do they continue to allow this to be, other than, I'm just gonna pop the theoretic question, this issue of population control, intentional reduction of human lives.
DE: By the way we might want to bring in, too, in that context, Len you came across a terrifying, by way of amplifying my "what goes around, comes around" theme, you came across a terrifying study of recommendations for the US population control.
LH: Indeed. You know, that you, Dave, I'm sure you Garth, and Ed, you get photocopies of things people send you, all over the country. Well, about several months ago, somebody faxed me a sheet out of the July, 1995 issue of The Council of Foreign Relations magazine, which was a plea to council members to recognize the urgent need to reduce the United States population by 55%, down to 1947-1948 levels. And so, again what concerns me is somebody who's looked into the social/political background, in those years and Dave, you mentioned it, and I find that it was A., Henry Kissinger who ordered the development of these types of viruses, B., brought Erich Traub, Hitler's top biological weapons developer over to the United States, C., was placed in that position by Lawrence Rockefeller, D., Lawrence Rockefeller sat on the board of the Sloan Foundation which funded much of the research in this area, E., he sat in the board of the Directors of the New York City Blood Council, the blood bankers who allowed the blood, contaminated as it was, they knew it, to be shipped because they didn't want to spend the lousy $150 million to clean it up, and...
DE: He also advised Merck company.
LH: Exactly, and so did Henry Kissinger, who was a major consultant to Merck, Sharp and Dohme. And you know, I look at this information, the Rockefeller Foundation and the Sloan Foundation were intimately involved in funding the Population Council of the City of New York, and all the population control people, they were also investing in the North plant studies, and again that goes back to what Hazelton and the Dow chemical company president had said, you know, "we are really interested in protecting the ability of the United States corporate America to continue to investigate these types of experiments on human lives without being, feeling the need to be under risk of plaintiffs injuries." So, to me, I look at this and I go, well, maybe they didn't want to learn the lesson because it's not a lesson that's out of their agenda. Any comments?
EH: Yeah, well, I got a comment on that, and Len, I think that's very close to the bone in a lot of situations. What I see going on here, that is similar to this laboratory in New Orleans in the early 1960s that I've been investigating, is the misuse of national security in order to cut off public debate, or to hide political accountability. And, it kind of reminds me of a quote that Jim Garrison said, if the war powers refuse to be questioned about such actions, such as killing the president, or running these type of medical things, then perhaps we should stop pretending that this is a government of the people. I mean, where is the public debate about whether any of these things are on the agenda, or should be on the agenda, of the United States?
LH: Well, part of the issue is the fact that it is, you're looked at like a lunatic. Except really for the Christian right, nobody has embraced the notion that there is this thing called the New World Order. Meanwhile, it is no secret, it's incredible, the fact is the mainstream media doesn't want to talk about Henry Kissinger's 1955 Harvard PhD thesis, which was called "The Meaning of History", which clearly reflects the contemporary evolution of this New World Order.
DE: Beyond that, I would just add that international fascism, if one really studies the bedrock factors behind World War 2, one finds massive and profound collusion between many of the same corporate interests, the Rockefeller interests, for example, such as Standard Oil, Chase Manhattan bank, and many others, and the fascist powers of Europe. "New World Order" and "the new order" were terms that Hitler used explicitly.



LH: It's interesting.
DE: Backtracking very briefly, we're gonna have to wrap things up here in just a couple of minutes. I want to get, maybe a closing statement, some sort of a summary statement from each of you, as well as, by the way information for listeners as to where they can get more information about your books, articles, etc. Dr. Nicholson, backtracking very slightly, you've been talking about family members of Gulf War veterans getting these diseases. I believe also in some of your literature you've mentioned that V.A. hospital physicians are getting them?
GN: That's correct. We're getting, for the first time now, telephone calls from nursing and physician staff members in Veterans Administration hospitals and military hospitals that are coming down with this, because they work in Gulf War illness referral units.
DE: How many GIs have died, do you think?
GN: Well the estimates, and we don't have hard numbers on this, are between 12- and 15,000.
DE: These are veterans who've died of Gulf War syndrome?
GN: These are veterans who've died of unusual diseases since Operation: Desert Storm, and by the way there are a couple thousand of those that have died of cancers, and there are a lot of vary unusual cancers represented - spinal cord cancers, brain tumors and stuff, and remember this is an age group under 25 and you don't expect to see those kind of cancers in such high frequencies.
DE: There were what, only 200-300 GIs actually killed in combat.
GN: 148, according to official records. But, that's only the tip of the iceberg. There were some immediate casualties that weren't reported, and we found that out from graves register (?) units, and these immediate casualties are probably due to nerve agents or anthrax or something of that type, which had much more acute signs and symptoms. And they were, by the way, taken away and often their dates of death were changed, from what we heard. So, they were doing a lot of very funny things during Operation: Desert Storm and if people found out about it, I think they'd be really shocked.
DE: There again, by way of underscoring it, it's not just out groups, it's not just blacks, gays, drug users, hemophiliacs, or people on the peripherary of society, or viewed with disfavor by the right wing or conservative establishment that are exposed to this. That again, what goes around comes around. Gentlemen, we are at the end of the broadcast. I'd like each of you to sort of give a closing statement, summary, whatever sort of parting statement you'd like to make here, and *please*, notify our listening audience how they can get your books, your literature, articles, how they can interface with you should they like to do that, websites, etc.
AC: This is Dr. Cantwell, you can reach me at P.O. Box 29532, Los Angeles, CA 90029. I just have one closing statement, and it seems to me with all of this, the lesson now to be fully realized is that the medical establishment is now firmly wedded to the political establishment, and to governments. And I think now, we have to realize that a government agenda can be implemented with a medical scientific agenda, and so that from now on, it seems to me that **MEDICAL DIAGNOSIS, MEDICAL CARE, MEDICAL HEALTH, NOW WILL ALWAYS BE TINGED WITH GOVERNMENTAL OVERTONES, WHICH MAY NOT BE NECESSARILY BE CONDUCIVE TO ONE'S HEALTH**. I certainly don't believe that all doctors and scientists are bad guys, but now I think one is justified in being a little paranoid and questioning exactly if someone who is caring for you really has your best interest at heart, or whether you are part of some government agenda. Thank you very much for listening.
DE: OK, Len, you want to go next?
LH: Sure. Actually, my closing comments are... People should be very concerned about the potential risks associated with live viral vaccines today. I think we owe Dr. Nicholson, and others such as Dr. Martin and others, gratitude for bringing this issue to Congress. And what frightens me right now is that, we've just learned that 1.2 million of our armed military people are going to be inoculated, according to the Pentagon, with an anthrax vaccine, and we were notified of this just days after it came out in the media that vaccines, and vaccine contaminants might have kicked off immunosuppression associated with some of the cases of Gulf War syndrome. People that have listened tonight have learned that they themselves were exposed through polio vaccine and other vaccines to contaminants, and children today, their own children, where they're having to decide to follow the law, which requires this to be done to our children, may have been infected and may continue to get infected. I urge people to investigate this further, become informed consumers so they don't just go blindly off into the night. And I would recommend that people get in touch with a website, called tetrahedron.org, and that's my website that I've established with a company called Tetrahedron, we have connections to various organizations and individuals who are making a difference in this area, from the political action to the diagnosis and/or treatment of these types of illnesses. That's tetrahedron.org People can get the book *Emerging Viruses*, literally through every bookstore in the United States. [Also available by calling 1-800-336-9266, or writing 20 Drumlin Rd, Rockport, MA 01966] And here's where I request your listeners support. This issue is not going to come out in the general media. The government is not going to do anything about this without a little shove. And it's a grassroots initiative that's going to bring this issue to Congress, where it really needs a meticulous, independent Congressional investigation of these facts before we can feel comfortable again about our vaccines. So, what I would urge people to do is, because bookstores are not buying, the chains are not buying Ed Haslum's book, or Alan Cantwell's book, or Len Horowitz's book, I would urge, if people would like to see this type of information out there, that they go to their bookstores, that they ask their bookstores to carry these types of books, that they go specifically to libraries, I would urge, I really could use your listeners help to get *Emerging Viruses* into at least the libraries, if not the bookstores. And that that will help us, I think as much as anything else, to bring this important message to the public.
DE: Ed, you wanna go next?
EH: OK. I was just trying to think what I could add that hadn't been said, and there's a quote I'm looking at here that I think really summarizes my point. It's from a scientist over at the National Institute of Health. He wrote a letter to the US Surgeon General which is quoted in the Congressional Record in 1972, the US Senate Committee on Governmental Operations , and the quote is: "The presence of a cancer virus in the polio vaccine is the matter demanding full investigation. " And that's kind of the core of the point of awareness that I'd like the listeners to just open up their heads about. Because that affects all of us. If you're interested in getting a copy of *Mary, Ferrie, and the Monkey Virus*, the simplest way to get the information is to call 1-800-monkeyX. The address is Wordsworth, 7200 Montgomery #280, Abq, NM 87109; $19.95 check or money order.
DE: And Dr. Nicholson.
GN: Well, I would urge your listeners, if they're a veteran, or if they're a family member of a veteran, and they have these unusual illnesses, we have been running a free blood test to identify the microorganism, but for only veterans, please. There are a lot of people who have chronic fatigue syndrome, which we're finding about one-fourth of them have these unusual microplasmal infections too. We're just swamped with Gulf War veteran's blood, and we really can't take any. But, please, I'd urge you to contact me. We are sending out an information packages, and we need your help. We're trying to get this information disseminated, and the government is not helping us at all. There are a lot of people sick, and there's going to be a lot more sick, and our blood supply is at risk. So if you'll contact me, I'm at the Institute for Molecular Medicine, that's P.O. Box 52470, Irvine, CA, 92619.
DE: By way of a closing note, I want to first of all thank all of you for your participation in this. And at the risk of maybe seeming a little bit fatuous, or corny, I also want to thank each of you for your life's work, and also, in the case of Dr. Garth Nicholson, because your wife Nancy has also helped in this a great deal, has she not?
GN: She has.
DE: I want to thank all of you, on behalf of the people who have suffered under the diseases that you have as doctors, and as literary and political figures, worked to counteract, and I want to thank you on the behalf of all of those who will ultimately suffer from these diseases. Whether or not you ever get the credit you deserve, you are all heroes, and you deserve more credit than you will ever properly receive. Just remember, when the going gets tough, and it gets tough, the old Turkish proverb - he who tells the truth gets chased out of nine villages.

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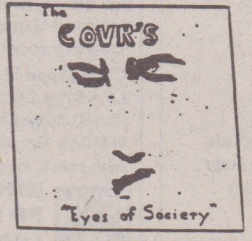

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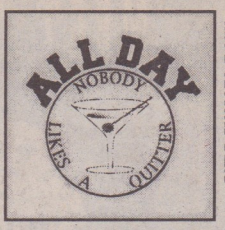

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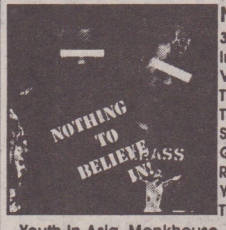

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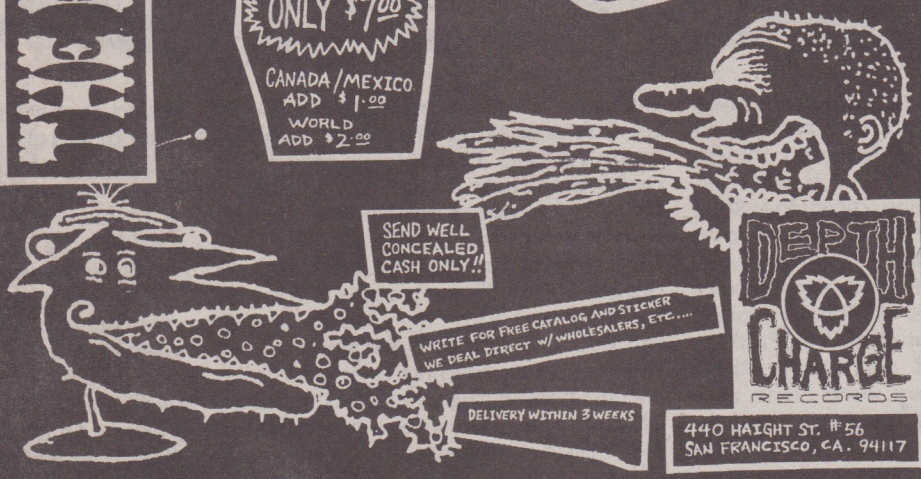

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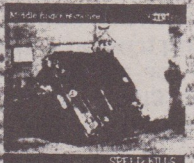

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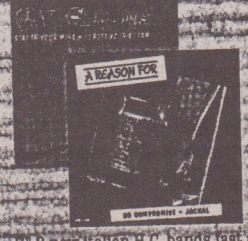

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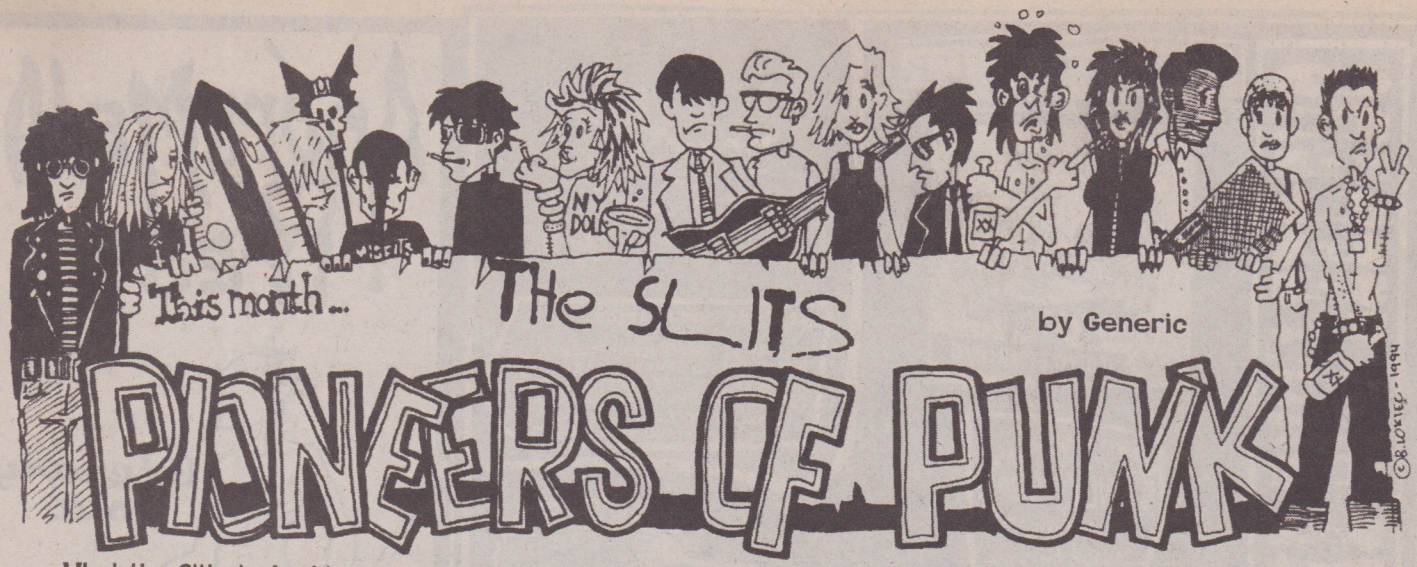

What the Slits lacked in musicianship they more than made up for in style, energy, and a total "why can't I do this myself?" attitude! More for the way they did things than for what they had done, the Slits deserve mention in these pages. Four very attractive woman/girls, the Slits entered a predominantly male world of punk on their own terms, cutting through all prejudices and bullshit without apology or need for justification nor offering explanation.

Born and raised in the glory days of Britain's punk movement, the Slits' contemporaries were the Sex Pistols, Damned, Clash, Buzzcocks, Subway Sect and many other great bands. As an all-female band, they were alone in a male punk world, with the exception of a few female singers. Having no males in the band was more coincidence than calculation; the Slits, aside from their name, were not a feminist band and did not wish to be treated as such. The Slits were Arri Up/lead singer, Viv Albertine on guitar, Tessa on bass and Palmolive on drums. When the Clash formed, one of their intentions was to help other bands, like themselves, with shows, rehearsal space, and other ways that they could. Keeping true to their ideas, a year later with a hit record behind them, the Clash put their ideas into practice. On the Clash's first headlining tour, the infamous "White Riot Tour", the Clash invited the Buzzcocks, Subway Sect, and the Slits. The Clash would have done better, financially, had they just invited one support band, but keeping true punk spirit they invited three, and footed the bill for all! I'd like to mention here, that bands like the Pistols, Clash , and Slits, were amateurs in every sense of the word. Playing in front of audiences were where they learned to play. Sharing shows and equipment was necessary for punk rock survival; this is something that has to be carried on!!!!!! Keep this in mind, the next time you help to organize a show. Anyway, back to where we were--the Slits had played just three show before being invited on the tour with the Clash. The sheer arrogance that the Slits would go on tour at this stage and the first date of the tour in Edinburg would be Viv Albertine's first stage appearance is pure brilliance! Arri Up, who was only fifteen, expected people to find their music to be "dreadful", and the Slits couldn't care less!

This was June of 1977 and Britain's climate turned against punk. Punk, shows were being banned and England's moral majority were trying to rid themselves of punk and the like. The Slits' mere appearance caused disturbances. Being spat upon and getting kicked out of hotels became routine. The Slits seemed to threaten Britannia far more than their male counterparts. After all, the "vulgarity" and "repulsiveness" of punk seemed to extend from the overinflated male ego and libido, but female punks threatened to destroy established life!! England was in disgust. The Slits struggled for power and independency, they had a strong idea of what they wanted to do, and did not allow England nor punk to dictate their roles. While the Slits were helping to shape the roles of woman in punk, and in England, they refused to answer any Women's Liberation questions from journalists, they chose to strictly be treated as people. Viv had said "All that chauvinism stuff doesn't mean a fuck to us". The Slits were more interested in playing music and having fun. A year before the tour with the Clash, Viv and Palmolive was in a band with Jo Fall and Sarah Hall, (girlfriends of Steve Jones and Paul Cook). While looking for a lead singer they hooked up with Sid Vicious. Sid fancied the idea of being the front man of an all-girl group. The short lived band was called The Flowers Of Romance. After the demise of The Flowers, Palmolive got together with Sarah Chorus, who brought the name (The Slits) with her. Then at a Patti Smith concert they met Arri Up, and hired her on the spot to be lead singer. Sarah eventually left and was replaced by Tess. A few rehearsals later they embarked on the tour with the Clash. Some of this tour is documented in "The Punk Rock Movie".

The time the Slits were on tour was their best. Snotty, naive music from snotty, naive people. Complete with borrowed equipment and guitar lessons from Joe Strummer, the Slits cut their teeth surrounded by some of the coolest people in punk rock. As the Slits grew they incorporated reggae and African rhythms into their music and became quite boring. There is not much recorded music worth listening to, but the Slits are worth checking out, at least in the "Punk Rock Movie".

Discography

"Typical Girls" b/w "Heard it Through the Grapevine" 12" (island,1970)
"Cut" LP (Antilles/Island,1979)
"Retrospective" LP (Rough Trade, 1980)
"Return of the Giant Slits" LP (CBS, 1981)
"Peel Sessions" LP (Strange Fruit,1990)

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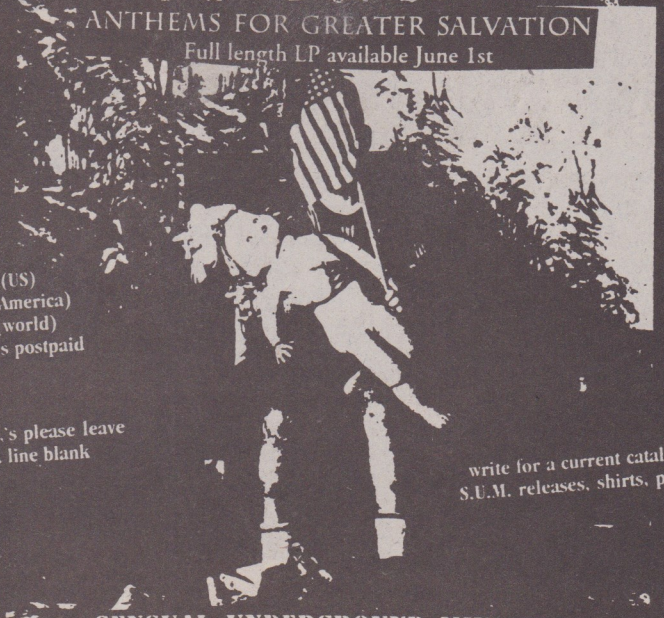

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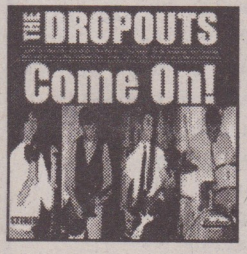

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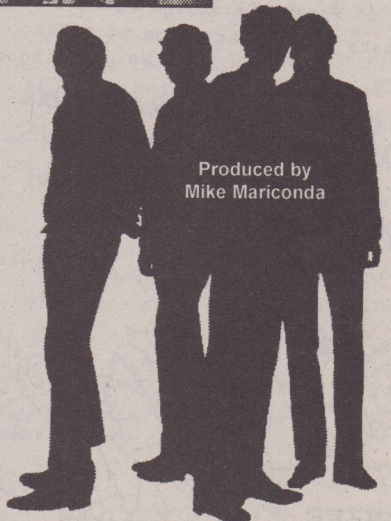

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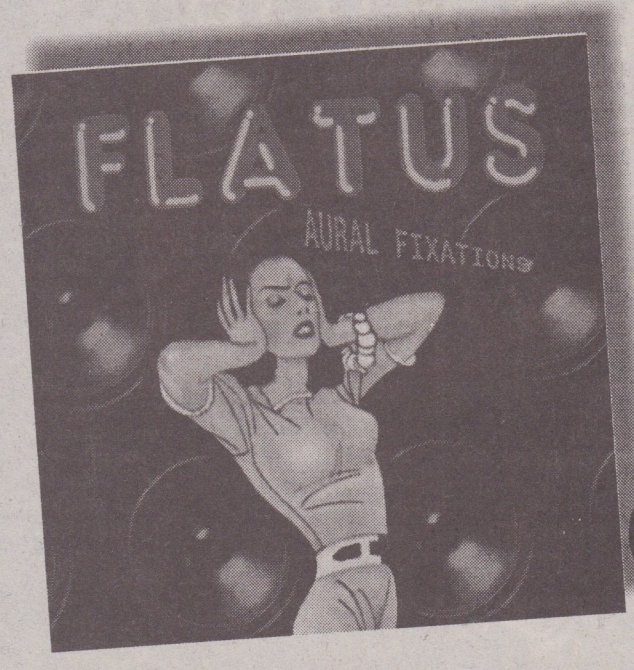

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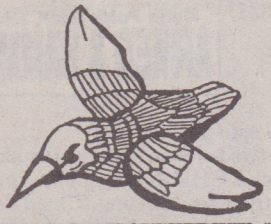

INFINITE ONION

this issue: alternative eco-no-money, kids' power in copenhagen, prison uprising in portugal and the usual slew of mischief, chaos and international anarco-eco news

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Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (BB) Brady Baltezore, (TB) Toby Bitter, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Heather Daniels, (JF) Jonathan Floyd, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (LU) Leah Urbano, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (TY) Tim Yohannan, (RY) Rema Young.

ABSURD ATTITUDE - "Modern Lobotomy" EP

Top notch Finnish thrash. The production is distorted and tinny, the guitars are buzz-saw and the vocals hurt. Thrash like EXTREME NOISE TERROR used to do so good back in the day. They have a couple of slow ones to balance things out but they don't compromise the brutality on any of the tracks. All the lyrics are in English. (MW)
(Fight Records, Turtolanmäenkatu 6/D/31, 33710 Tampere, FINLAND)

ACME - "To Reduce The Choir To One Soloist" LP

A US label has been kind enough to put all of ACME's various EP and comp tracks on one LP for your listening pleasure. Since they were from Germany this saves you some shopping around. It's easy to see the influence bands like RORSCHACH had on ACME, but they took the evil metal approach to hardcore way fucking farther out there. The vocals are screamed to the shredding point while the music is just totally devastating. You are ordering this right now. (TH)
(Edison Recordings, PO Box 42586, Philadelphia, PA 19101-2586)

ALMIGHTY TRIGGER HAPPY- "I'll Shut Up When You Fuck Off" CD

Besides the pretentious name change from the former straight TRIGGER HAPPY, this is one alright CD. TRIGGER HAPPY play that melodicore sound a la YOUTH BRIGADE, with some downright venomous lyrics. This CD is perfect for when you joyously want to bash in your T.V.. (JF)
(Bad Taste Records, Stora Sodergatan 38, S-222 23 Lund, SWEDEN)

APOCALYPSE HOBOKEN - "Led Zeppelin III" EP

Four great, quirky pop punk tracks. Totally tight breaks and weird arrangements separate them from the pack. Yet my fave track is "Box Of Pills" which is their most straightforward. Fun. (LH)
(Fueled By Ramen, PO Box 12563, Gainesville, FL 32604)

ARGUE DAMNATION - "Fight For Win, Get Our Future!" EP

Go and get this fucking now! Distorted, fast, energetic, short, aarrgghh... Best thing I've heard all month. If anyone out there misses the gods C.F.D.L, here's your new, all-around favorite band. I don't care if you have to steal this platter of thrash, just fucking get it. (MW)
(Love and Hope Records, Marc Janssens, Heide 38 A, 3920 Lommel, GERMANY)

ARMED AND HAMMERED - "More Punk Rock Than You" EP

High energy, trashy, Canadian punk rock. Like BLACK FLAG, at times. If you can ignore the corny parts, this is pretty excellent. (JN)
(Subvert & Deny, PO Box 13381, Chicago, IL 60613)

ASPIRIN FEAST/CHICKEN - split EP

ASPIRIN FEAST give us two tracks of political punk that ends up being silly and somewhat cliche. CHICKEN, another punk band, also contribute two tracks, and their second song, "Dead Behind The Wheel" was the standout of the whole single. Nothing too impressive. (CW)
(Outcast, 2508 5th Ave #158, Seattle, WA 98121-1516)

ASSUCK - "Misery Index" CD

Whoa. Having trouble providing an accurate description to something I've listened to daily for a couple months. Feel I can't do this proper justice - I think it at least as good as anything they've put out, which would seem almost an insult if you didn't realize that I've probably listened to all of their previous releases (except the first single!) a thousand times. For those in the dark - fifteen songs, fifteen minutes, and a honest, committed band who could dust any 'grind-core' you'd see peddled at any mall. (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

THE B-MOVIE RATS - "57 Chevy/Pimp Daddy"

I liked "57 Chevy", reminded me of THE ZEROS with hand claps. These folks look old enough to be influenced by '70s rock and I cringe at the B-side which sounds like GRAND FUNK. (EC)
(Lap Dance Records, PO Box 660338, Arcadia, CA 91006)

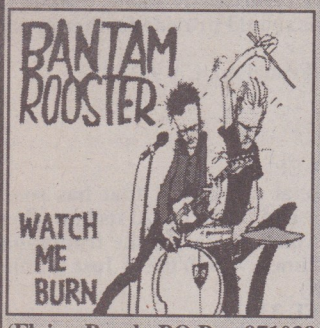
BAD TASTE/SWITCH STANCE - split EP

Pretty good split here. Both bands have their own style. BAD TASTE plays mid-tempo hardcore with crunchy rhythms and heavy sounding guitars. The vocals are kind of thick with a gruff edge. Lots of power in their delivery and it's evident these guys can write songs to get your adrenalin racing. SWITCH STANCE speed things up considerably with raw and speedy hardcore and political lyrics. Pretty good. Hope to hear more from both bands in the near future. Comes on white vinyl. (MA)
(Simon Antoine, 18 Rue Paul Bert, 69003 Lyon, FRANCE)

MUSIC REVIEWS

BACKSIDE - "Something Wrong" EP

I've never understood why BACKSIDE hasn't got more attention cause they are one of the best unknown bands around. Sounding like a cross between F.Y.P. and APOCALYPSE HOBOKEN, but only better, BACKSIDE fucking rock. So immediately write to the address below and order this fine EP. (JF)
(Isolated Records, 541 N. Main St. #104-180, Corona, CA 91720-2043)



BANTAM ROOSTER - "Watch Me Burn" EP

I really like this band's Crypt release and this one just doesn't do much for me. The recording quality is very low. I don't know much about recording techniques, but it sounds very tinny which disappoints my ears. You can tell that these songs are really good. Garage rock in the best possible way: cool rhythms and a great vocalist, but it's just so hard to listen to this. (CK)
(Flying Bomb, PO Box 971038, Ypsilanti, MI 48197)

BARRICADE - "Where Is The Truth" LP

Holy moley!! Full on Japanese hardcore that pulls out all the stops and goes for broke. This album opens with a heart beating interrupted by some distortion, then *blam*!!! The music kicks in creating an earthquake of catastrophic proportions. Stand in a doorway quick for your own safety. Out on the street people flee for their lives as power poles topple creating electrical fires, the ground opens swallowing BMWs, Mercedes, etc.. the neighborhood lunatic proclaims "It's Armageddon," while clutching his bible. Between songs and over the din of the sirens you shout "It's the BARRICADE album causing all the fuss!" Fuckin' deadly!!!! The guitar is a distorted mess that works well, the vocals are ripped, and the bass has a heavy vibrating sound that holds it all together (loud bass is a virtue). Incredible. (MA)
(H.G. Fact, 401 Hongo-M, 2-36-2, Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

BEATNIK TERMITES - "Charlie Brown Gets A Valentine" LP

Pressed on an eye-catching, multicolored pic-disk, the TERMITES strut their stuff in an especially well-recorded live album; in fact, it's about up to studio standards. This features unusually catchy pop-punk with very funny lyrics, very much in the style of the PARASITES, and has all the fast, fun energy of a good live gig. Fans of pop-punk would be doing themselves a disservice passing this up. And if you decide you don't like it, you can always use it as a cool wall ornament. (SS)
(Skull Duggery Label, 77 Scituate Ave., Scituate, MA 02066)

BETTER THAN YOUR HAND - "Where's Pete?" EP

This is six songs, very fast and screeching. I liked that it's mostly raging moshpit punk rock, and then the song "That's How I Like My Music" is this harmonic vocalizing, about *playing* punk rock music. Very cool. Brazen and trashy, in the vein of PMS/COCKPIT. Girls can be fuckin *loud*! (GS)
(Probe Records, PO Box 5068, Pleasanton, CA 94566)

BIGWIG - "Un Merry Melodies" CD

Yet another release in the NOFX vein. But this has a certain looseness a la WESTON or DIGGER that makes this a fun release. Very energetic and spirited, but, man, I swear I've heard these songs before. (RL)
(Fearless Records, 13772 Goldenwest St. #545, Westminster, CA 92683)

BITISTAL! - "Bitistal!" CD

Catchy if repetitive singalong Swedish punk, reminiscent of THE CLASH but more up-to-date and with lyrics sung in their native language. Eight songs. (AM)
(Ragnarsson, Ögontröstg 4C, 41720 Göteborg, SWEDEN)

BITTER GRIN - "Destination" CD

These guys are from Canada but they've got that UK brit punk thing going on a la CLASH, SLF, or the last RANCID LP. Locked into '79 with its "punk rock and a little reggae tossed in" sound, these guys have some good stuff. Although neither earthshaking or original, this is still a strong release. (RL)
(Walzwerk Records, PO Box 1341, 74643 Kunzelsau, GERMANY)

BLATZ/FILTH - "Shit Split" 2xCD

Being able to review this is a big deal for me. For an entire year after first hearing these bands they ended up on every tape I made. This was back when BORN AGAINST, GO!, and the other first wave of ABC No Rio bands were out. The great thing about FILTH and BLATZ was that they offered a good balance to those bands—with just as much to say as the overtly political bands. BLATZ added a lot of fun to the mix as well as some of the highest pitched screaming from a female singer ever. And FILTH.... man, they were just fucking *punk!* Who else could have gotten away with throwing dozens of razor blades at a Gilman crowd? So now everything that either of these bands ever put out on vinyl is on two CDs. The music: BLATZ is a sloppy but highly energetic version of X with one female singing, one male yelling, and another woman sending her shrill screams right at your eardrum. FILTH's version of punk is driven by a really sick guitar and torn vocal chords. Too bad Lookout has chosen not to document any of the current local ugly punk scene. (TH)
(Lookout Records)

THE BONADUCES - "Everything's Rachel" EP

Fun single. "Rachel" is an ode to getting your braces taken off. Good, fast, melodic pop punk but the clever song writing helps this rise above the pile of average pop punk releases. Worth hunting down. (MM)
(PO Box 14, RPO Corydon, Winnipeg, MB, R3M 3S3, CANADA)

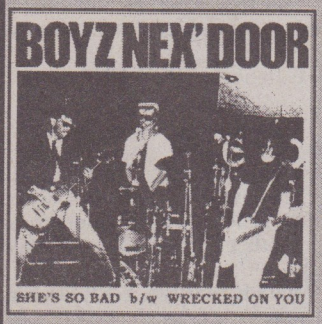
BOYCOT/ARGUE DAMNATION - split EP

Great HC import. ARGUE DAMNATION, from JAPAN, is faster and harder than S.O.B. They leave out the slow breakdowns that they experiment with in their recent EP, "Fight For Win, Get Our Future!!" The lyrics are still full of political sentiment. BOYCOT, from HOLLAND, keep up with animal rights and anarchy themes. Quite a deal with 9 HC hits on 7". (TJ)
(F.F.T., Asahi Plaza Umeda 1212, 4-11 Tsuruno-cyo, Kita-ku, 530 Osaka, JAPAN)

MUSIC REVIEWS

BORIS THE SPRINKLER - "Mega Anal" CD

This band has never been assigned to me for review. I had the idea that they were something a lot more annoying and schmendricky, (not that they aren't, but it's good way vs. bad way, you know). I always read Norb's column, and have a native cheesehead boyfriend. I'm a very sincere (for a California girl) Packer fan. RAMONES are OK by me. So what's my problem? No excuse. BORIS is not a crazy Russian but a super kicky band from Green Bay. I may never see Wisconsin, but I'm so glad this came my way, oh ya sure!! (RY)
(Bulge Records, PO Box 1173, Green Bay, WI 54305)



BOYS NEX' DOOR - "She's So Bad/ Wrecked On You"

They describe it as "two new numbers in one-sided bloody wax! 185% trash!". I'd describe it as one original and one VIBRATORS cover played with plenty of flash and aplomb. The BOYS NEX' DOOR are also on that "Seventeen" compilation, if you'd rather experience them in 12" format. (JH)
(Reverend Moon Records, Via Montecuccoli 13, 00176 Rome, ITALY)

THE BUDGETICS - "Seven Sins And Sinners" EP

Pretty good 4-song 7 inch by this Dutch garage band. Although the "sold my soul to rock and roll" lyrics are a bit inane, they have solid production and good sound. The organ is louder than on their last single. (Careful guys, you don't want to sound Italian!). (CH)
(Pornogram Records, PO Box 15002, 3501 Ba Utrecht, HOLLAND)

BUGLITE/SIDE CAR - split EP

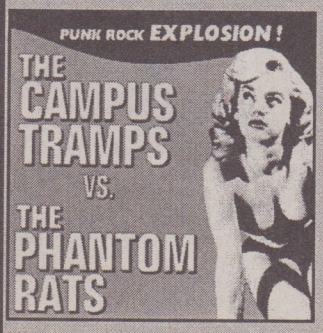
BUGLITE are fast pop punk with sung/spoken vocals. SIDE CAR are slower melodic pop punk with strong sing-a-long vocals. (MM)
(Matthau Records, PO Box 1343, Brookhaven, PA 19015)

BUGSY-ED - CD

A four song EP. A very bizarre confusion of total fast speed metal with friendly, nice, emo-guy vocals. Must be skaters involved. Italian, but not so good. (RY)
(Point Break Records, Via Matteotti 4, 20030 Bovisio M. (MI), ITALY)

BUZZBOMB - "Down" CD

Four songs of mid-tempo punk. It's melodic with gruff vocals but slightly loses itself when it ventures into more straight rock areas. However, "Black And White Bee" is especially good. (LH)
(Buzzbomb, 244 Elizabeth Dr., Bathgate, West Lothian, EH48 1HU, SCOTLAND)



THE CAMPUS TRAMPS/THE PHANTOM RATS - split EP

England's, garage rock veterans The CAMPUS TRAMPS meet Japan's PHANTOM RATS for a rollicking hayride. I'm much more impressed with both bands than I have been in the past. CAMPUS TRAMPS have stepped it up in tempo, trying out the fast and furious thing. The PHANTOM RATS, it seems, have simply gotten better with practice it seems, and seem more concerned with rockin' than having "Fuck You" type silly lyrics in English. This is very good. (RY)
(1+2 Records, Nishi-Shinjuku 1F, Nishi-Shinjuku 7-5-6, Shinjuku-ku, Tokyo 160, JAPAN)

CAPITALIST CASUALTIES - CD

Gotta love those easy reviews in times of deadlines and exhaustion - this is a 74 track collection of all their singles, split singles and comp appearances. It's got some of the more difficult to find stuff (the "Live" EP, the split EP with DISCORDANCE AXIS), so there's probably something here for even the most hardcore fans. A band who don't seem to get their due - they're obviously among the best in the current US hardcore ranks - this should provide further proof. (TM)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142)

CAR BOMB DRIVER - "The Shit" EP

Catchy, faster paced traditional punk rock that has some hardcore nuances - both in the music and the lyrics. At its best when it leaves the hardcore behind and concentrates on the traditional style punk - sounding a bit like X at times. Worth the "I Just Wanna Be A Ramone" cut all by itself. (KK)
(Hardline, PO Box 21102, Tampa, FL 33622)

THE CASUALTIES - "For The Punx" LP

I thought this kind of sucked after the first listen. Well, I decided to give it another chance and it's not bad. Most of the songs on this are super fast and fairly catchy with lots of shouted sing-alongs. Despite this band's appearance and lifestyle, this sounds to me like early '80s DC SxE hardcore or late '80s "youth crew" stuff. Crust meets posicore? (RM)
(Tribal War Records, PO Box 20712, Tompkins Square Stn, New York, NY 10009)

THE CHINESE LOVE BEADS/ THE HELLCATS - split EP

This record is pretty rad, with the CHINESE LOVE BEADS coming out on top, with fuzzy guitars, steady bass (no Freeman style wanking), voice sounds like what you'd expect, a la CRIME. THE HELLCATS are from the same school, but I don't like them as much. They're totally rockin', but every song gives me deja vu, like either it's a cover or a rip-off, especially the first song. All in all, great record, the kids'll be mad for it. (JN)
(Yucky Bus, 1601 Tijerus NE #26, Albuquerque, NM 87106-4566)

CHRIST ON PARADE - "Sounds Of... Collection" CD

When I listen to this band's first LP and compare it to what passes for hardcore these days it makes me sad. This CD collects that LP, two 7 inches, one track from the Thrasher "Skate Rock Vol.3 - Wild Riders Of Boards" LP (where I first heard this band and many others who went on to become favorites - am I betraying my age?) and most of the songs from their second LP. The day before I came to Maximum and saw this CD for review I had remarked to a friend that someone should put both C.O.P. albums on one disc, and Satan must have been smiling on me that day cos here it is. It looks like a boot though, I hope that the band are seeing some of the money. Anyway, I'm getting all long-winded, here it is - this rocks, fast, chaotic hardcore with vocals you can hear and political lyrics. Seminal. (AM)
(Distort Records)

MUSIC REVIEWS

THE CHITZ - "Break The Cycle" LP

Sounds like they've been heavily influenced by British anarchist-punk. Even imitates some of the style. Maybe it's because Nova Scotia is so close to England. Nevertheless, this is a pretty good album. The lyrics criticize society and address women's issues, i.e. the beauty myth and domestic violence, which is something I would like to see more political bands doing. (HD)
(Sub Profit Records, PO Box 34029, Scotia Square R.P.O., Halifax, NS, B3J 3S1, CANADA)

THE CHUMPS - "Sleazy" EP

Street punk from the 'Little England' district of Dallas, TX. Raises a damn good pub ruckus, though. Such a committed genre choice, I gotta hand it to the new oi scene, nothing is half-assed. Drums come through a bit loud and clear for me, but I can hear plenty of energy, and no doubt a good thing live. (RY)
(Turkey Baster Records, PO Box 222059, Dallas, TX 75222-2059)

COLORED RICE MEN - "No Numbers" EP

Man, this EP is crazy. The music sounds like they could've come from the early '80s, playing very loose trash punk. But what's crazy is there's a saxophone going over the whole EP (not in an annoying way) and crazy overdubbed guitar screeches and feedback. Something my closed mind would normally shun, this EP won me over. (MW)
(Blood Sucker Records, JAPAN)

THE COV'RS - "No Crystals/Courtship"

Slightly interesting punk from Austin, Texas. The title track features anarchy, hate and death. The flip side is about courting Linda Blair in her "Exorcist" state. The choice is yours. (TB)
(I'll Be Dead In Hell Records, PO Box 75483, St. Paul, MN 55175)

CRETIN 66 - "Stolen Camaro Joyride To The Moon" 45

Nice try at trying to be the NEW BOMB TURKS; too bad you just sound like bad bar rock. (JF)
(Hardline Records, PO Box 21102, Tampa, FL 33622)

THE CULT MANIAX - "Live At Adam And Eves" CD

This band came out of England around '83 or '84. I'd describe their sound as a mix of mid-eighties PETER AND THE TEST-TUBE BABIES and '70s psychedelic-Celtic rock. They put out a couple of releases that were pretty good but a sixteen song CD reissue of a live performance? C'mon guys. (RM)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Mereyside, PR8 3RZ, ENGLAND)

THE CURSE - "Teenage Meat" CD

As the package says "Raw, primitive studio and live recordings by North America's first all-girl punk band 1977-1978". Very slow and basic 2-3 chord punk with dark yet funny lyrics. An interesting period piece. (MM)
(Other People's Music, PO Box 227, Stn P, Toronto, ON, M6S 2S7, CANADA)

CURBSIDE/S.P.S. - split EP

CURBSIDE play harsh powerful hardcore that reminds me of early POISON IDEA in places, not bad, although not necessarily that good. My favorite song goes, "I've gotta get some, every day"... oh yeah... Flip it over, and S.P.S. toss in some similar music, but with a Czech twist. The record comes on nice, clear, multicolored vinyl with a refrigerator magnet, but no information about the bands, no lyrics, not even a label address. It's also limited to 200, and I've got #142, so good luck. (AM)
(Ruddy Duck, 11479 Francis Dr., Grass Valley, CA 95949)

DEATH SIDE/CHAOS UK - split LP

This is actually just a straight boot of the split CD that came out in 1993 - a great thing for the vinyl only people, or anyone who missed it the first time. Nine tracks from each - the last great stuff from CHAOS UK (I think), and more of what's made DEATH SIDE one of the 'classic' names in Japanese hardcore. Says 500 pressed, and it's being sold at reasonable prices, so shop around if need be... (TM)
(Hot Rod Records)

DEGENERATS - "Degeneratemind" EP

One look from the cover and it's obvious these guys are "old school", with drawings of punks wearing BLACK FLAG, GBH, ADICTS, MISFITS...shirts and jackets. The music tends towards early hardcore, reminding me, for some reason, of a Canadian band named THE STRETCHMARKS. Good, if not very original. One last comment - potty mouths. (KK)
(Outcast Records, 2508 5th Ave #158, Seattle, WA 98121)

THE DELINQUENTS - "All Fired Up" CD

I was expecting hardcore from the cover and the tough looks on all the members' faces, but this is more rockin' pop punk than anything. Good stuff! A four piece from Portland that probably expect a pit at every show and are rarely disappointed. Buy this and see them live if possible. (MS)
(Reject Records, 12905 SE Stark St., Portland, OR 97233)

DESCENDENTS - "It Sux Being Single" EP

This is outtakes from the sessions for the "Everything Sucks" LP. Unfortunately, while Milo and Co. had the intelligence not to put these songs on the LP, somebody else thought they should be put on vinyl. That person is sick in the head. This 7" sucks. (JF)
(Tumbler Records, PO Box 500, Nottingham, NG 1 3AS, ENGLAND)

MUSIC REVIEWS

DISCOCKS/TOM AND BOOT BOYS - split EP

Fuckin' A!!! This split is outrageous kill-'em-all oi/streetpunk from Japan! This selection is entitled "Hated And Proud" and it confirms the high-ranking status of these two excellent bands. You must obtain this EP is you have even a modicum of enthusiasm for oi. (BR)
(Knockout Records Postfach 100716, 46527 Dinslaken, GERMANY)

DISHRAGS - "Love/Hate" CD

Another great public-service release from Mr. Spedding, this one being the all-femme DISHRAGS from British Columbia whose entire output consisted of a track on the "Vancouver Complications" compilation and two singles all from 1979-80. This comp includes all that as well as unreleased stuff and about 6 live cuts. Musically, they reminded me of perhaps a more amateurish, arty AVENGERS that in some ways predated the whole K aesthetic. Song ranged from punky fits to slower almost AU PAIRS-like mood piece. Included is the classic "Past Is Past" single as well as the more blatantly new wave cuts from the sessions which spawned the RCA release (yes, they were on a major). And rounding the package off are some live covers of the CLASH, RAMONES and LOU REED. (JY)
(Other People's Music, PO Box 227, Stn P, Toronto, ON, M5S 2S7, CANADA)

DISPLACEMENTS/JOHN Q. FASCIST - split EP

The DISPLACEMENTS have something to say about abusive relationships, their hatred for ravers, and their love of the STRAY CATS, and they don't let their musical instruments get in the way. JOHN Q. FASCIST are a bit more interesting, with some fairly decent straight up thrashing hardcore. No lyric sheet from them so who knows what they're up to. Both bands seem to like the movie "The Warriors." My favorite gang from that was either the Baseball Furies or The Lizzies. (TH)
(Crash Records, PO Box 10091, Bainbridge Island, WA 98110)

DIS SUCKS! - "A Room With A View Of A World Of Shit" EP

Under a gray cloud with a bleak, punk outlook these fuckers rock. Relishing in defeatism, DIS SUCKS! supplies a 7" full of hooks and punch sort of QUINCY PUNX style. This record is the perfect way to start a day filling you with adrenalin and knowledge that people suck. (TJ)
(Subvert & Deny, PO Box 13381, Chicago, IL 60613)

DISTORTION - "Street Hero" EP

Four average oi/street rock tunes with real crunchy production. Tighter and more upbeat than previous stuff. No lyric sheet. (TB)
(Walzwerk Records, PO Box 1341, 74643 Kunzelsau, GERMANY)

DROPOUT - "No Thanks To Neil" EP

Six totally catchy pop punk efforts. Sometimes they sound like a more pop SCREECHING WEASEL. Other times it's like a more punk BRACKET. Gritty production is probably what mostly qualifies it as punk. Fun. While the band is from Liverpool... (LH)
(New Lifeshark Records, PO Box 700320, D-44883 Bochum, GERMANY)

DUMBELL - "No Action Man" CD

Muscular, sinewy, hook-laden, tough-riff, churning, pulsating, boring, nondescript, already-forgotten ... uh, eight song rock CD. Belgian! (RW)
(Zodiac, Uhdestr. 13, 50933 Koln, GERMANY)

ED TEMPLE /UPHOLLOW - split EP

What these two bands are doing on a split together I'll never know. ED TEMPLE play cool melodic emo stuff. Sounds as if they've been listening to a lot of old SAMIAM, and stuff like ADMIRAL (remember them?). The production is somewhat thin, but their energy and inventiveness shine through on their 2 songs anyway. On the other hand, UPHOLLOW play a weak garage rock style that captures none of the raw spontaneity or fun of good garage stuff. To be fair, "Rock'n" is a memorable song, but the other two could use either a little more, or a little less thought put into them. Check this split out for ED TEMPLE's songs. (BG)
(Blue Moon Records, 2075 S University Blvd #264, Denver, CO 80210)

ERODE - "Tempo Che Non Ritorna" CD

Lots of Communist imagery backed up by urgent, melodic Italian punk that gets a bit repetitious. Very political lyrics translated into English. (TB)
(Gridalo Forte Records, Via G. Zamboni, 27, 00146 Rome, ITALY)

ESTNISCHE BAUERN AUS DER HÖLLE - "Mir Geht's gut..." EP

Well played German punk rock that is not unlike SLIME, but does lack the same sense of urgency that SLIME brought to the table. Typically German, in that it is mid-tempo and extremely melodic/catchy. Very good and highly recommended - there is certainly no shame in taking a back seat to SLIME. (KK)
(New Lifeshark, PO Box 700320, D-44883 Bochum, GERMANY)

ETERNIT MUNICIPIO - "Un Giama Ciapaa..." EP

This band has an incredibly thick, almost thrashy punk guitar sound and some decent arrangements (and occasional, unexpected diversions into ska) which make these four songs appealing, at leate from simply the standpoint of the group's sound. The female lead vocals may take a little time getting used to (they even have a little vibrato!); however, the tunes themselves don't necessarily live up to the appeal of the guitarwork. A matter of taste, but probably a little below average. (SS)
(Claudio Canclimi, Via Mazzini 15, 22050 Colico, ITALY)

EXTINCT GOVERNMENT/RECHARGE - split EP

I try, I really try, to rekindle any love I had for DIS-clones. Maybe it'll exist again, but Germany's RECHARGE just doesn't do it for me. Nobody can top the DISCARD EP. EXTINCT GOVERNMENT saves the day with what we all love and cherish; Japanese thrash! Going back to the mid-'80s, when the riffs were metal, the choruses were shouted, and the bands did it with style. Beautiful. (MW)
(Epistrophy, PO Box 312, 30003 Hannover, GERMANY)

MUSIC REVIEWS

THE EXCREMENTS - "Uranus" CD

EXCREMENTS, "Uranus", pictures of toilets—come on, didn't you graduate from middle school? I really have better things to do than look at your bare asses and bathroom habits. This over-produced, mediocore album seems to have followed an outline titled "How To Make Bad Southern California Punk". (It even has harmonizing vocals). There's no originality and this seemed to drag on and on. I have to say, I was unimpressed. (HD)
(Immune Records, 9269 Mission Gorge Rd. #211, San Diego, CA 92071)

F.F.D. - "Ridere Di Rabbia" LP

FOUR FLYING DICKS from Parma, Italy play sloppy, boring oi with some decent ska tunes thrown in. (TB)
(Skooter Records c/o Kob Shop, Via Nicola Mazza 65/B, 37129 Verona, ITALY)

FANTASTICS - "Jenny Get Off My Back" EP

Decent nasally amateur pop punk a la the GRUMPIES. Cute but unfortunately nothing here makes this stand out. Wimp without the tuneage, but maybe next time. (RL)
(Sinister Label, PO Box 1045, La Grange, IL 60526)

DORKS/TUPACS - split EP

The DORKS wanna be THE RAMONES with so-so results. TUPACS are more oi. Neither band moved me on this particular release though. (RL)
(Shoegazer Records, 227 Columbia, Park Ridge, IL 60068)

FAROUTSKI - "Mars" CD

A Belgian band that falls somewhere in that space between pop-punk and garage with a little hint of THE MISFITS. High energy, short songs and slick production. (CK)
(Rocklabyrinth, Driesstraat 31, B-8554 SD Zwevegem, BELGIUM)

LOS FASTIDIOS - "Oi! Gio" EP

Now this is a shocker, an Italian oi band that doesn't suck. As a matter of fact, this is damn good. This band plays really bouncy, catchy stuff with the required sing alongs not at all unlike some of THE EJECTED's better material, or the new OPPRESSED songs. This comes with three songs, one of which is a decent sounding live track. I'd look for this. (RM)
(Skooter Rekords, Via N. Mazza 65b, 37129 Verona, ITALY)

THE FEDS - "Chicago Bureau" LP

This 3-piece plays loud, fast, melodic punk Chicago style. Cool, melodic backing vocals. The strong tight playing on this LP assures that this band must kick serious butt live. (MM)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

THE FEDS/THE MARSHES - split EP

THE MARSHES sound a lot like JAWBREAKER, not as good, but not as bad as other pseudo-JAWBREAKER bands. They kinda kill "I Touch Myself", but real good idea for a cover. THE FEDS are generic, "heartfelt" style punk rock, like some emo kids who listened to a lot of OFFSPRING, and early Lookout bands like MONSULA, SCHERZO, or SAMIAM. Bleah. (JN)
(Dr Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

F.F.F. - "Fla Fla Funky" EP

In a month full of bad 7"'s, this is the worst. Bad punk, bad lyrics, bad production, and an absolutely terrible cover. This release is the worse thing I've had to review in my whole MRR reviewing career. (JF)
(B.J.'s Fine Records, 1209 Oregon #6, El Paso, TX 79902)

FIRST STRIKE - "Let The Rich Go To War" EP

Looks and sounds like early '80s generic British anarcho punk. Curious lyrics about American skins who act too English, and liberal freaks. (TB)
(Sta Press Records, 1311 Auburn Ave. #2, Cleveland, OH 44113)

FISHSTICKS/SHORT FUSE - split EP

The FISHSTICKS have eight songs on one side of this 7", you can't beat that. The gaps between songs are longer than some of the songs! They're rad, thrashed out old school hardcore (early 80's style) with titles like "Burrito" and "Down With Skool". I'm going to look for their other releases now. By comparison, SHORT FUSE's two minute songs sound like epics, although they share the early eighties approach, railing against parents and fighting. (AM)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

FLATUS - "Aural Fixation" CD

Fairly interesting melodic punk and rock. Upbeat all the way through. The better moments are sorta like the MOVING TARGETS or something. The bad parts are guitar and drum solos... (LH)
(Black Pumpkin Records, PO Box 4377, River Edge, NJ 07661)

FORWARD - "Act Then Decide" EP

JAPAN's solution for POISON IDEA breaking up. FORWARD displays that amazing ability to be heavy and still pack an upward punch. They even pull off guitar solos and using "shit ass" as a noun with punk finesse. (TJ)
(Forward, Esperanza Wada #303, 32-9, Wada 3-Chome Suginami-Ku, Tokyo 166, JAPAN)

FOUR/THE EIGHT BUCKS EXPERIMENT - split EP

FOUR has got some real staying power, I think this is their third EP. They've still got a ton of energy and play really catchy pop-punkish stuff that is far from polished. Sure to get your rump shaking. Plus they borrow some TEEN IDLES lyrics so they get some punk points there. The EIGHT BUCKS EXPERIMENT is just awful. First of all, it sounds like they recorded in a tunnel. They also have really bad breakdowns and generally remind me of the alternative bands that end up playing at punk shows. (TH)
(Blue Moon Records, 2075 S. University Blvd. #264, Denver, CO 80210)

FUDGE WAX - "Turtle" CD

FUDGE WAX play some infectious up beat punk ska. This stuff is so happy sounding that it took me a couple listens to get used to. Many lament the new bands coming out of Sweden, but if they keep coming up with winners like FUDGE WAX and 59 TIMES THE PAIN, then I'll keep listening. (JF)
(Brool Records, Box 3181, 600 03 Norrkoping, SWEDEN)

FUSEBOX - "Break" EP

By looking at this, I didn't know what to expect. I put it on, and found nothing to be desired. FUSEBOX are slow choppy hardcore from Germany. Sounds like they are trying to be a cross between YOUTH OF TODAY and MINOR THREAT but are coming up extremely short. (LU)
(New Lifeshark Records, PO Box 700320, D-44883 Bochum, GERMANY)

MUSIC REVIEWS

GAUZE - "Tsura O Aratte Denaoshite Koi" CD

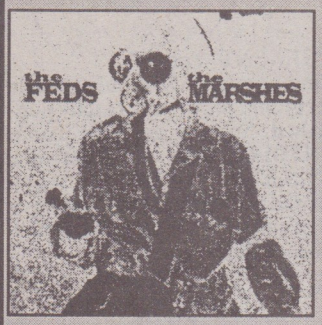
Over the course of the last 12 years or so, I have seen hundreds of punk bands. When I saw GAUZE at Gilman last year something happened to me that had never happened at a show before. At the end of their set I put my head down into my arms and had a total breakdown. I just started sobbing uncontrollably. I never thought that in a million years I would see GAUZE, and yet they had came and destroyed me with the most intense display of fury I had ever seen on a stage. It was just too much to handle. Their new CD is everything you would expect from these legends. It is packed with so much rage and power that I just sat there shaking my head in disbelief. Absolutely fucking amazing! (RC)
(XXX Records - not Triple X)

GEHENNA - "Birth Of Vengeance" EP

Gotta know what this is before you pick it up - impossible to tell by looking at it, no label art on the record etc. If you're in the know, you're doing well, as it's a great record - guttural despairing hardcore with abrasive vocals that must be physically scarring. Lyrics are dark - there's really nothing shiny or happy about this. I've seen 'em live - no disappointment there either. Heard recently they're no more - here's to hoping it's untrue. (TM)
(RPT, PO Box 83694, San Diego, CA 92138)

GENOCIDE SS - "Hail The New Storm" CD

OK..... it's from Sweden... and it's on Distortion... guess what the style is? Yup, total DIS-influenced Swedish hardcore. These guys break away from the pack by having shorter songs, really good thrash riffs, covers by the MISFITS and SHITLICKERS, and three differing sessions on one CD. This keeps me interested all the way through, unlike some other bands in the same vein. I say check it out. (MW)
(Distortion Records, Box 129, 401 22 Göteborg, SWEDEN)



GERIATRIX/MUZZIES - split EP

The MUZZIES are fast tempo, simple, punk rock. Nothing new or exiting. All the songs kinda sounded like one long song, that I couldn't get anything out of. The GERIATRIX on the other hand were totally memborable and I could really get a lot out of their lyrics. Basically that they totally fucking suck!! With lyrics like "the bitch didn't tell me she was on the rag", I don't see the point in trying to pretend you're not assholes by having one anti-Nazi song after three other sexist songs that depict women as sex objects and bitches. Why don't you "little boys" grow up and quit writing this fucked up shit? (HD)
(Formula 47 Records, 7858 Trailwind Dr., Cincinnati, OH 45242)

THE GET UP KIDS - "Woodsen/Second Place"

I think I'm in love. Actually, I'm surprised this slipped under Tim's "emo-radar". I'm not complaining though, because this is right up my alley. THE GET UP KIDS are along the lines of PROMISE RING or KNAPSACK, but more urgent sounding. The music jangles, surges, and explodes, and the singer sounds as if he alternately wants to make out and bust up the room with an axe. There is even some strategical placed hand claps on the second song. The CD version has 2 extra songs, and they kick it as much as the other 2. Get this before all your friends annoy you with tales of its' greatness. (BG)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

THE GO GO RAYS - "The Great Ska-Punk Swindle" EP

Everyone jump on the ska wagon! I'm not the biggest fan of ska, in fact, I'm the smallest, but THE GO GO RAYS are alright! This Erie, Pennsylvania band understands humor with a song called "Halitosis." The best song was written by George Tabb of FURIOUS GEORGE, "I Am Gilligan." Includes mandatory ska "pick-it-ups." And I dare just one of you ska kids to tell me what you are "picking up?" (MS)
(Eerie Records, 2408 Peach St., Erie, PA 16502)

THE GO-NUTS - "World's Greatest Super Hero Snak Rock And Gorilla Entertainment Revue" CD

Alright! Who likes to rock? Who likes snacks? Yeah, me too. The antithesis of everything you learned as a child with a surf soundtrack. Saturday morning tips for growing children or unemployed 30 year olds. Heroes are made of Robert Earl Hughes and villains made out of apples. Gorillas thrown in for the hell of it. A band that actually makes you feel good about being the lazy, overweight person that you are. Sing along. I do. "Go-nuts are my favorite band." (CK)
(Planet Pimp Records, 1800 Market St. #45, San Francisco, CA 94102)

GREAT UNWASHED - "Don't Tell Me" EP

That's right, Europeans don't shower. This is generic pop punk with somebody just like Lemmy from MOTORHEAD on vocals. Actually, we should redefine the label; pop punk is THE DICKIES, THE LAST, and it sounds good to me. The Lookout, Fat Wreckords, second generation pop punk whatever, I could do without. (EC)
(New Lifeshark Records, Postfach 700 320, D-44883, Bochum, GERMANY)

GRINGO/FESS - split EP

GRINGO sounds just like MDC did on their first album. Fast, simple and catchy early '80s hardcore. Not bad. FESS are pretty much the same deal but their vocalist sounds like the guy from ILL REPUTE on their first couple of releases. (RM)
(Roachender Records, 91 Simmons St. #2, Providence, RI 02909)

GROOVIE GHOULIES- "Running With Bigfoot/She Hangs Out"

Only two songs, one a cover and the other on the GROOVIE GHOULIES last LP. Here I was looking ,forward to another release by the underappreciated GROOVIE GHOULIES, and this is what I get! Not one new song! This 45 is totally pointless. (JF)
(Lookout)

MUSIC REVIEWS

GO-NUTS - "Go-Nuts Theme" EP

Here's a band with a sense of humor. (I didn't say good sense of humor.) They are dressed in wacky costumes on the full color sleeve. The songs pertain to snacking, and it's cute and well done. (MC)
(Lookout Records)

THE HALFWAYS - "Going Nowhere Fast" EP

Attention punk rockers! THE HALFWAYS play some authentic PAGANS style punk rock. It's most fortunate that some of these up-and-coming young bands have such accurate perspectives on the old shit. THE T.K.O.'S and THE HALFWAYS carry on a proud tradition of Northeastern punk rock. Listen to the song "Half Dead". Very good! (BR)
(9288 Cloisters West, Richmond, VA 23229)

HARSH - "From Manipulation To Torture" EP

Can you say fast? This is really fast grindcore from Canada. This band definitely has something to say about animal rights, and the world around us. I was very impressed by the lyrics, and the amount of sincerity they possess. The song "Derived" caught my attention with its slow start, and amazing tirade of chaos. Recommended for all you speedcore freaks out there who like bands that have something to say. I love this. (LU)
(Aversion Records, PO Box 51029, 316 St. Joseph E, Quebec City, PQ, G1K 8Z7, CANADA)

THEE HEADCOATS - "The Jimmy Reed Experience" 10"

I'm all in favor of doing whatever it takes to promote the memory of JIMMY REED, and all, and I know Billy Childish has rent to pay, but (as with virtually all "tribute records") I just don't see much reason for this to exist. It's nice that they got Holly Golightly in to sing Mama Reed's parts, but it's not that hard to find JIMMY REED records, for chrissakes. Oh, there's a REED-type arrangement of Childish's "I Got Everything Indeed." This may well have been fun to record, but I say let's cut this shuck and get on the right track and the good foot. (DD)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)

HEARTDROPS - "This Is The..." CD

Good greaser punk rock-n-roll here a la SOCIAL DISTORTION or perhaps the GEARS. Retro for sure with basic music backing some cool melodies in the vocal department. Load up the ledd sled and go cruisin' with... (RL)
(Melted Records, 21-41 34th Ave. #10A, Astoria, NY 11106)

THE HENTCHMEN - "Ten String Trio" EP

Very poor production here, but all in all, not a bad single. Very wimpy, I like that....!!! "All I Want To Do" is a good '60s style pop song... "Chicks And Cars" blows.. .pretty boring. The JOHNNY MOPED cover of "Let's Have Another Baby" is actually quite good.... this is sappy underproduced pop... I can enjoy this..... (SW)
(Flying Bomb, PO Box 971038, Ypsilanti, MI 48197)

HELLNATION/SINK - split EP

Kentucky and Tokyo meet on a pastel slab destined to decimate. HELLNATION have certainly slowed down - just kidding. 2000 miles per hour the whole time. Except for one intro. Almost to prog rock! SINK show their best stuff yet - Yuki's vocals are totally searing, and the dual vocaled stuff rekindles memories of any number of classic Japanese hardcore bands. Awesome stuff from both! (TM)
(Sound Pollution, PO Box 41017, Covington, KY 41017)

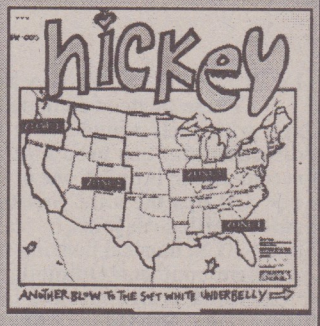
LOS HENTCHMEN - "Red River Rock/Why Did God Make Girls"

Generic '60s punk with organ. "Red River Rock" is an instrumental cover of JOHNNY & THE HURRICANES, the flip is a bad original with vocals. (MC)
(Norton Records, PO Box 646 Cooper Stn, New York, NY 10003)

HESSEN BASTARD/A.C.K - split EP

Both hailing from the Frankfurt area of Germany, HESSEN BASTARD and A.C.K team up to put out a locally produced split EP. The music's not really my cup of tea (BASTARD does 2 songs of mid-paced punk and A.C.K does slightly faster 3 chord hardcore), but the concept and the DIY approach gets props. (MW)
(Jerk Götterwind, Postfach 1432, 64551 Riedstadt, GERMANY)

HICKEY/V.B.F. - split EP



At the most recent HICKEY show I went to I actually started to get bored. But no matter how hard I tried I could not pull myself away from the stage. Watching a HICKEY show is like going to a drag race. No matter how slow the action gets, you can't stop watching because any minute something may explode into a fiery mess of death and destruction. On this one, HICKEY teams up with those nutty Texans V.B.F., creating a fine package of auditory terror. I guess HICKEY says it best, "Motherfuckers Can't Touch Us". (RC)
(Discos Yucky Bus, PO Box 40716, Albuquerque, NM 87196)

HOT DAMN! - "Beaver Shot/Take It Off"

God, I might get myself into trouble by reviewing this because of all the politics that go hand in hand with this music biz.... but what the hell, eh????? First off, this single makes the HOT DAMN! LP I reviewed over a year ago seem like a "classic" album.... I mean this single seems so soulless.... two cover songs... flashy cover... good looking girls... that's it.... nothing more. It's just so lifeless and disposable!!!! What you have here is just a plain simple "product" to flood the market.... no energy, no heart and soul... nothing convincing..... HOT DAMN! should take some lessons from the DEMOLITION DOLL RODS on how to be completely sexy and rock out at the same time!!!!! God I love that band!!!!!!! (SW)
(Hell Yeah!, PO Box 1975, Burbank, CA 91507)

MUSIC REVIEWS

THEE HYDROGEN TERRORS - "Terror, Diplomacy And Public Relations" LP

The first time I listened to this record was a couple of months ago and I didn't think much of it. I decided for some reason to put it back on my turntable a couple of weeks later and thought, "Hey, this isn't too bad." The third time I listened to it, I thought it was great. I'm glad I'm not listening to this the first time while I'm reviewing it. This record is not like most of the music out there. It's got driving, though repetitive, melodies in a semi-straight forward garage punk way. The singer sounds like he could be in either a garage, a hardcore or a techno band, or maybe all three. Then there's a saxophone. Sounds crazy? Yeah, it is. (CK)
($8 ppd: Load Records, PO Box 35, Providence, RI 02901)

IGGY AND THE STOOGES - "Year Of The Iguana" CD

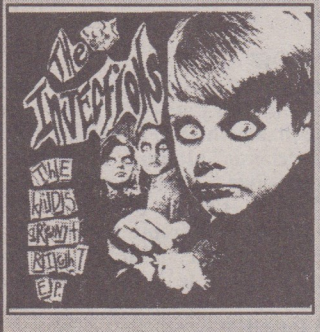
Bomp's valiant efforts to make sure every bit of unreleased STOOGES material sees daylight continues. Alternate mixes, rehearsal recordings, outtakes, etc.. For fans who want to see what songs were like in the early stages, or live evidence of what they would have been if they stayed together. This does reveal cool moments, a strange IGGY mix of "Death Trip", and live ramblings. Cool, but somehow it doesn't a complete listening experience make. (RY)
(Bomp Records, PO Box 7112, Burbank, CA 91510)

INDEPENDENTS - "Stalker" CD

Musically, it would almost seem like a very straight forward pop punk band with a slight PHIL SPECTOR influence. But the vocals, in an attempt to sound like ELVIS, makes the whole thing sound a lot like THE MISFITS. Sounds better than most bands that actually try to sound like the MISFITS. (LH)
(Elevator Music, PO Box 1502, New Haven, CT 06505)

IN/HUMANITY - "History Behind The Mystery" CD

These thirteen compositions show IN/HUMANITY progressing, with their sound going in a more inventive and challenging direction that has been hinted at on their previous outings. Their recent album is by far one of the best releases of the decade, but this new CD ups the ante. Spastic hardcore with lunatic vocals intertwined with noise jams, lyrical references from DAVID LEE ROTH and STYX, musical heisting from G.I.S.M., and use of a cello. "The Anakrinomphicon Quintoligy" illustrates this band's sheer freakiness, which is an appealing factor for me. Essential. (MA)
(H.G. Fact, 401 Hongo - M, 2-36-2 Yayoi-Cho, Nakano-Ko, Tokyo 164, JAPAN)



THE INJECTIONS - "The Kids Aren't Right" EP

Scared of the schlong jock hairdos in the band photo, I feared the worst. Funny, the band is a RAMONES-lovin' East Coast bar band that opened a lot of cool looking shows at CBGBs. Sounds like they've found their groove, poppy and rockin too, but to reach outside their local scene a more original sound is probably the only hope. (RY)
(Shoot 'Em Up Music, 7 Newtown Terr, Norwalk, CT 06851)

J CHURCH - "Analysis, Yes, Very Nice" EP

J CHURCH are so cerebral! Who else could use the phrase, "You're the anti-Oedipus who's re-mapping moral highways..." in a punk song? This EP (on picture vinyl!) is more hook-filled than the last thing I heard by them, which is good for me, because I prefer J CHURCH in the catchy pop mode of "Camels Spilled Coronas...", rather than some of the buzzy, ambiguous records. This EP is the *real* J CHURCH. The title song is extra good. It is punk rock for punks who read books, too. (As a matter of fact, I think I still have one or two books I borrowed off of Lance...) "Kill Your Boss" is another future classic, an upbeat song about alienation and violence that only J CHURCH can deliver. (GS)
(Allied, PO Box 460683, San Francisco, CA 94146)

JACK ACID - CD

The packaging is really neat. The CD cover is a poster folded around the CD in such a way that it holds it and it works great. The dueling female/male voices rant a variety of "fuck society" political lyrics for 26 fast, catchy, melodic songs, ten of which are recorded at Gilman St. The AVENGERS cover is very appropriate. Definitely recommendable, too bad they are no more. (HD)
(New Disorder Records, 445 14th St, San Francisco, CA 94103)

JIHAD - "Old Testament" CD

Here's the JIHAD discography, all 15 songs on one CD. JIHAD mixes up two schools of hardcore quite well. They've got the politics and quick pace of bands like BORN AGAINST and CITIZENS ARREST, and the mosh and chugga chugga guitar of the metal influenced straight edge bands. In addition to the discography there's a really well recorded live set on here, the highlight being the singer saying, "Everybody sitting down, get up and dance, or get the fuck out." Here, here. (TH)
($8 ppd: Makoto, PO Box 50403, Kalamazoo, MI 49005)

JOHNNY CAN'T READ - "John Agar/Incredible Shrinking Man"

Here's some melodic music that verges on power-pop. It's well produced without being overly slick, and the B side rocks in a DEVO/POINTED STICKS way. (MC)
($3 ppd: Happyland Transglobal, 5601 N. Sheridan #11-C, Chicago, IL 60660)

KICK THE BOLLOCKS - "This Is My Education/Out Of Ordinary"

This is a weird, alienating Japanese product. It comes with a fairly sexist and dumb poster of a tied-up girl, including enumerated "instructions" in English, like "(7) Pussy - Can Use For In and Out." It's only two songs, one a dull studied imitation of the SEX PISTOLS but not as good; and the other a '77-style slowish tune with interesting ska strummings. Not my favorite. (GS)
(DWP, Dai-Ni Hase Building, 3-5-49, Oosu, Naka-Ku, Nagoya City, Aichi Pref, JAPAN)

THE KISSOFFS - "Love's Evidence As Left By..." EP

This one starts off with a really great RIP OFFS rip off called "Kiss Off!", the band's theme I assume. Then it starts sounding more like the 1,4,5's. I check out the back cover and discover that it's on Peek-a-boo and has some of the same people that seem to be in all those bands. It's trashy and the songs are short, but it just doesn't rock as hard as THE TEEN TITANS. Maybe they need to go in a new direction next time. (CK)
(Peek-a-Boo Records, PO Box 49542, Austin, TX 78765)

MUSIC REVIEWS

LAKE OF DRACULA - "Marlon Margas" EP

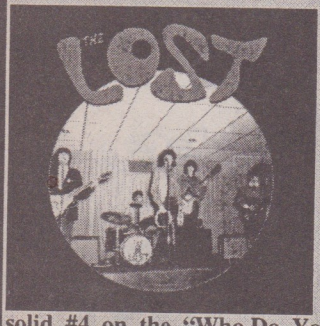
Discordant, herky-jerky, Euro-noise stuff here from a band that could be from Norway but could also be from Chicago. Firmly in the traditions of the FIRE ENGINES, DIETER MEIER, and notably, ERIC HYSTERIC. Got lots of that harsh 'Euro with fucked up punk rock leanings' that I do love so much. Best of the bunch for this month. (JY).
(Sin Raft/Skin Graft, PO Box 257546, Chicago, IL 60625)

LICK 57'S - "...And The Band Played On!" CD

The LICK 57'S play straight up ballsy power pop. All of the songs have a catchy anthemic feel to them. At times the guitar has a JAWBREAKER-ish sound. Lyrically, the songs tackle the typical issues: love, betrayal, friends, etc. Even so, I'm still captivated by their strong sound. Well worth recommending. (CW)
(One Foot, PO Box 3834, Cherry Hill, NJ 08034-0592)

THE LILLINGTONS/NOTHING COOL - split LP

Two pop-punk bands worth checking out. San Francisco's NOTHING COOL has good, solid drumming, a fast tempo and vocals that sound like Ben Weasel. Their lyrical concerns are about telling their boss to go to hell, telling a groupie to go to hell and telling mainstream people to go to hell. THE LILLINGTONS are from Newcastle, WY and are about melodic punk rock. Sounds like a lot of early Lookout releases. This is definitely part of the new school of punk where punks are allowed to smile and don't have to look like toughguys all the time. Buy this LP! (MS)
(Clearview Records, 2157 Pueblo Dr, Garland, TX 75040)



THE LOST - "Who Do You Love?/It Is I"

Legendary '60s Mass. band (not as legendary as THE ROCKIN' RAMRODS or THE REMAINS, but legendary) with vocalist Willie "Loco" Alexander doing quite a fine job adlibbing on BO DIDDLEY's "Who Do You Love?" ("Got a brand new chimney made outta human skull on top... made outta my mother, man!" - at least that's what it sounds like), putting this at, I think, a solid #4 on the "Who Do You Love?" comparative chart (BO, THE PREACHERS and RONNIE HAWKINS battling it out for the top three spots). B-side is an OK ballad. (DD)
(Stanton Park Records, PO Box 58, Newtonville, MA 02160)

DIE LOWLANDER - "Hurt Me" EP

Immediately, I thought this record was going to suck. It starts out with a kind of lame MONKEES parody or tribute or something. Once the music starts, though, this record is great. Cool '60s sound with so much feedback it almost hurts my teeth and I'm no even playing it that loud. Vocals are reminiscent of OBLIVIANS or FIREWORKS. They're German? Hmmm. Yes, I like this one a lot. (CK)
(Voodoo Rhythm, c/o B. Zeller, Langass Str. 57 Ch-3012 Bern, SWITZERLAND)

MAD CLOWNS/A REASON FOR - split EP

The CLOWNS side is mid-paced singalong punk, really melodic, while A REASON FOR are faster and harder, still pretty tuneful, but more hardcore and at least a little metal-tinged, in a straightedge kind of way. Actually, they rock. A game of two halves, but A.R.F. came out on top at the end of the day. (AM)
(Outright Records, Via Padre Boga 13, Cesano Maderno (MI), ITALY)

THE MAKERS - "Shout On!/Hip-notic" CD

Two of my favorite MAKERS' releases now available on one easy to handle compact disc and with 8 bonus songs. The "Hip-notic" 10" was the first thing I bought by the band and to this day remains the one I listen to the most. Great, wild rock and roll that gets you dancing and that's what it's all about. The band warns you that if you are only buying this for the bonus songs don't waste your money. 5 of them are covers, but they are fun songs. Hell, there's a version of "Beaver Patrol." If you don't have these releases you need them... now. (CK)
(Sympathy)

MAN WITH GUN - "Man With Gun Lives Here" LP

The band's name, LP title, and logo comes from an old hobo symbol used to warn those traveling the rails whose yard not to cut through or steal from. No lyric sheet so I don't know if these guys are hobo-core, though their clothes are in quite a state of disrepair. Musically this is a punked out PLAID RETINA or VICTIMS FAMILY. They're into weird time changes but replace the quirkiness of those bands with more distortion and no weirdo vocals. (TH)
(Tri-Lateral Thief Gang, PO Box 12043, Memphis, TN 38182)

MANGEL - "Mangelise" EP

You know a record's going to be good or really silly when the first words out of the singer's mouth are "and you're a fascist racist pig". Fortunately, this has health and spirit that translates into an almost anthemic quality. The songs are quite catchy and even though the music may not be the most technically skilled, the roughness only adds to the overall feeling that it's not what you play but how you play it. The lyrics are fairly easy to discern but it still would have been nice if they included a lyric sheet. (MK)
(Alphen Aan De Records, PO Box 101, 2400AC Alphen Aan Den Rijn, THE NETHERLANDS)

MARKER - "Nobody Can Hear" EP

Straightforward hardcore, that I think comes from England. At times this approach harkens back to the straight edge HC of the late eighties (i.e. CHAIN OF STRENGTH). The personal political lyrics seem more heartfelt than a lot of bands that just spew out political catch phrases and slogans but at times it's a bit difficult to figure out what exactly they're trying to communicate. Overall, worth a listen. (MK)
(Ease Records, 11 Berridge Rd, Forest Fields, Nottingham, ENGLAND)

ME FIRST & THE GIMME GIMMES - "Sweet Caroline/America"

Fat Mike-ish covers of BILLY JOEL and NEIL DIAMOND. I don't get it, but it's got a cute sleeve. (MC)
(Hopeless, PO Box 7495, Van Nuys, CA 91409)

MEDULLA NOCTE - "All Our Friends Are Dead" EP

Whoa. This is pretty cool. Real heavy, new school-esque hardcore. This is the stuff I enjoy because you can dance to it, and actually get into the music. These folks also have a really cool vocal thing going on at times. I am highly impressed, and am anxious to hear they're full length. (LU)
(Household Name Records, PO Box 12286, London, SW9 FE, ENGLAND)

MIDDLE FINGER RESPONSE - "Speed Kills" CD

Italian hardcore in a very late eighties, heavy metallish vein. Sung in English. The standout tracks were "Jamie Knows The Way" and "It's My Home". This is a good release if you're into metal or hardcore. (CW)
(Point Break, Via Matteotti 4, 20030 Bovisio M. (MI), ITALY)

MUSIC REVIEWS

MENTAL PYGMIES/WHOPPER BREATH - split EP

Let me tell you, the MENTAL PYGMIES have been around for-fucking-ever. I always kinda admired bands that stayed around forever, never got popular and never cared. But, fuck, at some point, it seems like the MENTAL PYGMIES should have to take responsibility, pay some sort of tax or something, for being this shitty for this long. They are a crappy metal band without novelty, and that's all you need to know. WHOPPER BREATH is better. The first song is a little bit funny, but they've got all sorts of weird funk parts and, well, for the most part, this whole record is garbage. (JN)
(Probe Records, PO Box 5068, Pleasanton, CA 94566)

MIGRAINES - "Shut Up" CD

Generic pop-punk in a VINDICTIVES vein. Now, I like that band and this release does have one or two good songs. An EP would have been a better call though. (RM)
(One Foot Records, PO Box 3834, Cherry Hill, NJ 08034-0592)

THE MONSTERS - "Skeleton Stomp" EP

The A-side from these Swiss neo-'60 rockers is a pretty nonmemorable, simplistic rock'n'roll tune. But on the flip we get more of a taste of their psych/punk side, fronted by one of the most ragged-edged singers you'd ever want to hear. The song, "Psych-Out With Me", has appeared on a Swiss release, but this should help get the word out. Unfortunately, the final song is not much more than instrumental filler. Oh well. (TY)
(G.I. Productions, PO Box 6948, San Jose, CA 95150)

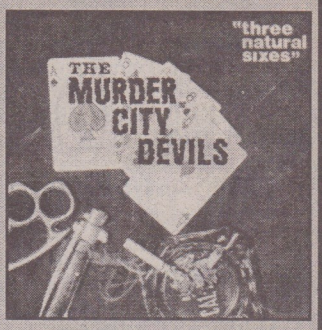
MOOKS - "Wagon Full Of Devils" EP

Four songs of undistinguished bar-punk leaning toward the vast sea of indie-smear. One song featured neato early-So Cal guitar noise, but only for about twenty seconds. Methinks that ten years ago this would have been a demo tape instead of a 7". (RW)
(Broken Rekkids, PO Box 460402, San Francisco, CA 94146)

MULLENS - "Step On The Gas" EP

Sort of yet another variety of RAMONES influenced U.S. fare with a smidgen of GENERATION X, REZILLOS and even some garage-isms, but all encapsulated in the spirit of Joey & Co. Tempo-wise, this stuff reminds me more of the lock-step beats of the first LP than say the Brit-invasion leanings of "Rocket To Russia". Despite that, I can't help but get a sense of the "plodding tempo putting me to sleep" syndrome (sorta what happens when bands attempt that elusive beat between "punk" and "pop"). Does it have anything to do with the fact that 33 1/3 7"s sound slow to me? Am I nuts? Does anyone care? (JY)
(1+2, Clean Nishi-Shinjuku Bldg, Nishi-Shinjuku 7-5-6, Shinjuku-Ku, Tokyo 160, JAPAN)

MURDER CITY DEVILS - "Three Natural Sixes" EP



This four song 7" does it just like the LAUGHING HYENAS used to, maybe more manic in the speed department, yes, but they slow down at times so that you can watch the vocalist roast his guts. A little organ action, some good lyrics, a good little 7". No convenient genre to slip it into, just post-something rock action. (RW)
(Hopscotch Records, PO Box 1143, Cardiff, CA 92007)

MY LAI - "3.16.68" EP

Midwest, mid-'90s post hardcore - strained screams, discordant melodies that fall off into pieces before they can be resolved, and a speed-metal-like attack tempered by eclectic, syncopated guitar chops. Even though the production sound a little flat, this stuff manages to be pretty brutal. The controlled yet chaotic feedback blips and bleeps up the tension as well. The lyrics seem to deal with the ways imperialism and the indifference that facilitates it play themselves out on various levels whether it be globally, in our punk scene or in our interpersonal relationships. (MK)
(Divot Records, PO Box 14061, Chicago, IL 60614-0061)

NANCY VANDAL/FUGG - split EP

This EP has songs from two Australian bands and comes with the zine "Vandal's Voice" #6. NANCY VANDAL has a ska punk sound with horns a la VOODOO GLO SKULLS, while FUGG would be at home on a Probe 7" with "Ode To My Erection". (MM)
(Half Arsed Records, PO Box 703, NSW 2033, AUSTRALIA)

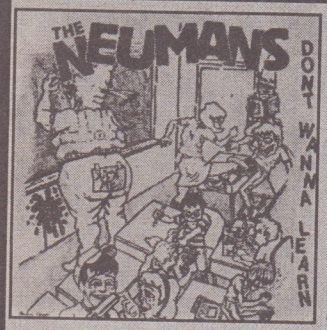
THE NECESSARY EVILS - "Buzzsaw Pt.1/Buzzsaw Pt.2"

Now this record kicks ass. Part 1 is the vocal and part 2 is the instrumental though there is some screaming going on. The band features Steve Pallow of THE BEGUILED and James Arthur of FIREWORKS so you get driving guitars, agonized vocals and no bass. The only thing I hate about it is that it's the same song on both sides. I want more. (CK)
(In The Red Records, 2627 E. Strong Pl, Anaheim, CA 92806)

NO FUN AT ALL - "And Now For Something Completely Different" CD

Four commercial, serious covers of ELVIS COSTELLO, HARD ONS, MAGAZINE and the MISFITS by this Swedish band. Vocals are in English and are done note perfect. Not bad, but very, very slick. (MM)
(Sidekicks Records, Kyrkogatan 13, 702 10 Örebro, SWEDEN)

MUSIC REVIEWS



NEUMANS - "Don't Wanna Learn" EP

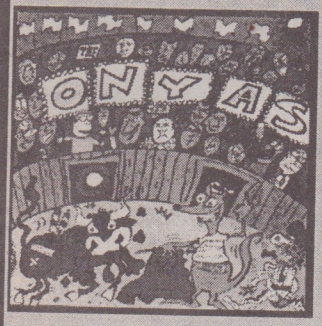
Sounds like the 'budget rock' boom of '91 has finally filtered its way down the Peninsula. The NEUMANS are a bunch of ill-behaved malcontents that play sloppy, socially irresponsible punk rock that I can't help but love. Dumb, loud and immediate, with great, desperate vocals. Ugly polka-dot pink cover, though. (JH)
(Missle Anus Records, 3897 Woodford Dr, San Jose, CA 95124)

THE NOMADS - "Love's Gone Bad/Leaving Here"

A concept 'cover' record: two songs written by the Motown songwriting team of Holland/Dozier/Holland, then covered by Michigan rock bands of the late '60s/early '70s, and now reborn via the NOMADS. The UNDERDOGS originally did the a-side, and neither their version nor the NOMADS' are very memorable. But the b-side, made popular by the RATIONALS, sounds real powerful again here. Worth it for this cut, though the overdubbed guitar solo grates a bit. (TY)
(Bad Afro Records, c/o Lars Krough, Poste Restante, Købmagergade Postkontor, Købmagergade 33, 1000 København K, DENMARK)

NO MOTIV - "Cynical" CD

Slow-to-fast melodic punk with an edge from Oxnard. The lyrics have a bit of an emo slant. "Why didn't you understand how I felt inside?". Actually, sort of like GREEN DAY with Kevin Seconds singing. (MM)
(Edge Recordz, PO Box 7111, Oxnard, CA 93031)



THE ONYAS - "London...Paris...Brackenridge" EP

To the victors go the spoils; the best pussy, the best beer! These thugs take it all and leave devastation in their wake! This is rock-n-roll just engorged with testosterone. The COSMIC PSYCHOS will gleefully share their pub-trash throne with THE ONYAS (BR)
(1+2 Records, Clean Nishi-Shinjuku 1F, Nishi-Shinjuku 7 5-6, Shinjuku-ku, Tokyo 160, JAPAN)

THE ONYAS - "Hit You Up The Guts/Motherfuckin' Motherfucker"

Another great one from the Aussie thug punk connection. Real heavy stuff, like I gotta have. These songs have more ass-kick and structure, and are less of an all out boogie jam than previous 45s. One of my favorites continues to improve on themselves, so grab this one and let the ONYAS beat you about the head with hard punk! (RY)
(R "n' R Inc., PO Box 57116, 28224 Pozuelo, SPAIN)

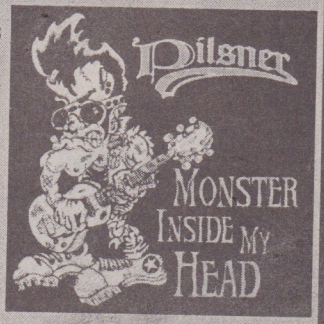
PARASITES - "No Martyr" EP

The title track of PARASITES 22nd single is an AVENGERS cover that blows away the original. It was originally supposed to be on an AVENGERS tribute album that never got released. Nasty, aggressive '77 punk. The other 2 songs here were originally released as a single on Slumberland which is now out of print. (MC)
(Munster Records, PO Box 18107, Madrid 28080, SPAIN)

PHOBIA - "Enslaved" EP

Fuck, I can't believe it! Finally PHOBIA was kind enough to grace us with another release. These guys are the fucking best at what they do. This EP blazes by with 5 tracks of doomy grind. The way the thick metal-laden guitar work gels over the rapid fire drumming make this bad boy totally bombproof. I saw these guys two years in a row at the Fiesta Grande shows at Gilman, and they blew everybody else away (except for COPOUT of course). On top of it all, the cover folds out into a rad poster. This recording has Dino from DYSTOPIA on drums, though he is not a permanent member of the band. All I can say is this is total metal up your ass! (RC)
(Slap A Ham, PO Box 420843, San Francisco, CA 94142-0843)

PILSNER/LIVERBALL - split 45



Wowie! Two great PA bands that taste great together. Some of the rowdiest, meanest, most aggro shit I've heard in a while! I favored PILSNER a bit more as they seemed a bit more tuneful, but both bands had that pent up UNSANE type aggression. LIVERBALL was a bit like old ANTiSEEN when they were real sloppy. Good all over, though, yeah!! (RY)
(Get Hip Recordings, PO Box 666, Canonsburg, PA 15317)

POCKET FISHRMEN - "Heroes Of Modern Perversion" CD

Some guys get together to write bar-rock songs about castration anxiety and vaginal infections and, like, really rank shit dude. I wish I had the time to elaborate but the dildo I've got shoved up my ass is starting to itch. Ha! Funky! Lali, could you push one of these worthless assholes in front of a car for me, thanks. (RW)
(1204 W. 10th, Austin, TX 78703)

POLITICALLY CHALLENGED/ ODDNORMAL - split EP

What binds these bands is New Jersey and not much else—of course, their hatred for police, but that's a given. POLITICALLY CHALLENGED barks rough vocals with matching lyrics over solid, fast punk. Worth checking out and watching for in the future. Whereas, ODDNORMAL plays pop punk similar to Fat Wreck Chords after an odd 38 speed intro. (TJ)
(Adventure Records, 101 B Newton Ave., Oaklyn, NJ 08107)

PORTRAIT OF POVERTY - "Scumbags In Paradise" CD

This singer has got some lungs. When he really gets going he can belt 'em out in the same league as Dan O. when he was in NO FOR AN ANSWER. But that's the only real standout here, the music is rock influenced hardcore, the kind one usually has to suffer through at a keg party. But the beer's free so what are you going to do? (TH)
(Deen Greath Organization, 817 Division Ave #C, Tacoma, WA 98403)

POSITIVE NEGATIVE - "Cut The Crap" EP

This is nothing like the CLASH record of the same name. For the most part, this is angry beer fueled hardcore from Finland. I was not too excited by this release. (CW)
(Underground, PO Box 83, 00501 Helsinki, FINLAND)

MUSIC REVIEWS

PRICE OF SILENCE - 10"

Gotta admit straight away - this is fronted by one of my personal heroes in punk, so it'd be a tough one to totally slag. I'm off the hook, as it's a great record, so my biases don't end up being a liability. Ranging between midpaced pounding stuff like you'd expect the finger in the air/stomping about crowd to love and straight ahead hardcore. Lyrics go from homophobia to the mass media to the Pope. Not sure if they're still together, but worth seeking out. (TM)
(Spiral Objective, PO Box 126, Oaklands Park, 5046 SA, AUSTRALIA)

THE PRICKS - "Press Play On Tape" EP

Straightforward, 1-2 beat, four chord punk from Sweden, not to be confused with THE PRICKS reviewed in MRR #167. Overall, this sounds like a more pissed off version of NAKED AGGRESSION. The vocals sound like they were recorded through a distorted guitar practice amp turned up to "10". The lyrics don't fuck around. You can't go wrong with a line like "Shit, you're so fucking dumb that you don't even know that vinyl is the best and CD is shit". (MK)
(Janne Elfsten, Kjellingatan 16, S-69238 Kumla, SWEDEN)

PRIMATE FIVE - "Nova" EP

Monkey boys pick through the fur of the sixties and come up empty. Trad organ-fueled sixties lumps fail to ignite. Boom-thwap.(RW)
(G.I. Productions, PO Box 6948, San Jose, CA 6948)

PUFFBALL - "Six Pack To Go!" CD

PUFFBALL is back!!! Hopefully making more frequent appearances from now on. This is a band from Sweden whose CDEP (that I still assume was the first) I reviewed over a year ago. I was blown away, and I still play it regularly, though I've not heard another word about them. Reminiscent of COSMIC PSYCHOS or ACTION SWINGERS, they make a lot of noise, and like the FUMES, do it all at 110 MPH. This CD is another instant favorite, and there's lots more songs on this one. Please take notice of PUFFBALL!!!! (RY)
(Burning Heart Records, Box 441, 701 48 Orebra, SWEDEN)

PURE IMPACT - "Join Our Mob!" EP

Below average German street punk. This record features a song called "Hit The Hippies". The lyrics are in a foreign tongue, but I think the translation reads "hit the boring oi band". (TB)
(Blind Beggar Records, Postfach 1518, 66924 Pirmasens, GERMANY)

RAIYA - "Keep To Protect" CD

Not departing from a distinctly Japanese brand of punk, this RAIYA CD is 9 songs of mid-paced hardcore with melodic vocals, shouted back-ups, and guitar solos galore (some you just *have* to forward through). Even though I prefer the more straightforward thrash attacks of what seems to be getting big in Japan right now, this is a refreshing break in that style. RAIYA offers some catchy punk anthems mixed with slower metallic riffage that all comes together well. Look for the CD with the big, full color lion's head on the front. (MW)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano, Tokyo 164, JAPAN)

THE RAY-ONS - "Lipstick Pickup Lines" EP

The first song sounds a bit like the HI-FIVES, but more garage punky and less sock hoppy. Everything after that gets a lot more gritty. "Slim To None" is totally great, if maybe a bit lengthy. Fans of THE MAKERS will most likely dig this. (JN)
(Estrus)

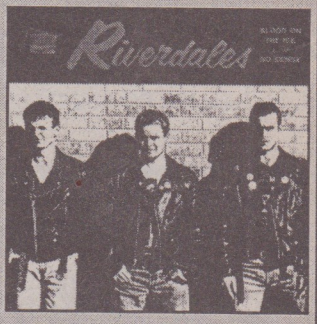
RHYTHM COLLISION - "Collision Course" CD

Ya, due to technical difficulties I get to review another R.C. release. This is a singles comp of some records that are pretty much long gone. Even I have a couple of holes, so this is cool stuff by one of the best pop punk rockin' bands around these days. More Bay Area shows dudes. (RL)
(Dr Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

RHYTHM COLLISION - "Crunch Time" LP

Although I would love to see a reduction with this "live" punk record stuff, This disc blazes through these guys' best stuff in buzzsaw fashion. In fact, this and the QUEERS "Suck This" live LP are probably the only live releases in the last 10 years worth a crap (please, no more VML releases, nothing personal). Anyways, good raw recording, tight playing, and good punk rock/pop punk tunes. Another strong R.C. release. The CD has 7 or so extra tracks by the way. (RL)
($8 ppd: Collision Industries, PO Box 865, Agoura, CA 91376)

RIVERDALES - "Blood On The Ice/ No Sense"



Two solid cuts - one an album (CD?) track, the other an "exclusive". Typical stuff here - quality, melodic, punk rock with songs averaging two minutes in length. If you've liked it before, you'll like it again. If you haven't liked it before, this won't bring you to the dark side. (KK)
(Honest Don's, PO Box 192027, San Francisco, CA 94119)

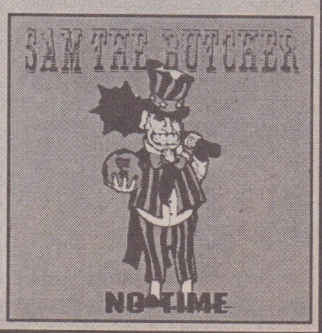
ROT/INTESTINAL DISEASE - split LP

A pure DIY grindcore release that stays true to its roots. I.D. mix hardcore and grindcore, while ROT goes for full tilt grindcore, not unlike FEAR OF GOD and AGATHOCLES. Both bands have gotten better at what they do, and both are quickly becoming the comparables for the current grindcore scene. You like grind=you buy. (MW)
(Grinding Madness c/o Boezie, Boudewijnvest 76, 3290 Diest, BELGIUM)

RUIDO DE ODIO/DxIxE - split EP

Well, the DxIxE side is chaotic grind with an AGOTHOCLES feel to it. Not my cup of tea to say the least. Then we have the other side of this split which is well, um, experimental electronic grind weirdness? I have no clue what to make of it. Over all, this release does not rock, therefore I shall use it as a coaster, or frisbee. (LU)
(Keloid Records c/o Yugi Kanai, 113 Kanjinbashi-Cho, Fukakusa, Fushimi-Ku, Kyoto 612, JAPAN)

SAM THE BUTCHER - "No Time" EP

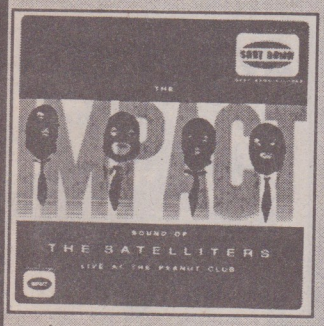


This is a great, energetic four song record, as good as but not a copy of OP IVY. Good serious lyrics in infectious ska-punk songs. A little like BOSSTONES in spots, too, where it's strong and slow, but again not an imitation. Thumbs up. (GS)
(Far Out Records, PO Box 14361, Ft. Lauderdale, FL 33302)

MUSIC REVIEWS

SATANIC SURFERS - "666 Motor Inn" CD

Sweden's premier pop punkers are back with their newest release. As always, this has that SoCal/Epitaph records kind of feel to it. Production on this release is very slick, and it actually compliments the band's sound. Lyrically political, personal, and angry. Props go to "Count Me Out" for hitting the nail on the head when it comes to the sexist categorizing certain bands as "girl bands". Great CD, worth buying. (CW)
(Burning Heart, Box 441, 70148 Orebro, SWEDEN)

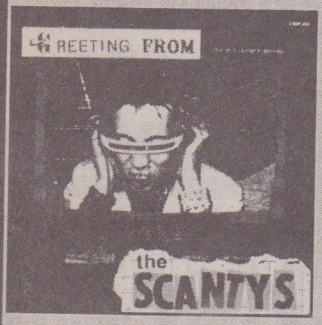


THE SATELLITERS - "Journey To Tyme/The Things You Did"

"Une hommage" to garage kings (who, paradoxically enough, were not garage kings on their reunion "Kings Of the Garage" LP - go figure!) KENNY AND THE KASUALS "Live At The Studio Club"'s LP jacket and a cover of THE KASUAL's "Journey To Tyme" (which, in turn, featured a good cop of THE KINKS' "Come On Now" riff) with an original on the flip side. Anyone into current practicioners of garage punk has probably already decided how they feel about THE SATELLITERS; I'm just glad that I didn't have to review any Italian nuevo-'60s bands this month. (DD)
(Shot Down Records, M. Larisch, Paulusstr. 2-6, 33602 Bielefeld, GERMANY)

SATOR - "I'm Gone" EP

This is totally great. I'm constantly overwhelmed by how many great bands are from SWEDEN. The A-side is a great melodic punk track with almost a BEATLES influence. There's actually a great R&B influence throughout like on the first WHO album. Excellent. (LH)
(1+2 Records, Clean Nishi-Shinjuku 1F, Nishi-Shinjuku 7-5-6, Shinjuku-ku, Tokyo 160, JAPAN)



THE SCANTYS - "Greetings From The Scantys" EP

Cool SEX PISTOLS cover art caught my eye. Yes, Johnny Rotten sings on this, conceptually speaking, and look at the song titles: "Loser", "Boring" ,"Swindle". Are you really sure it's not the....? (EC)
(DWP 202, Murakami Bldg. 6, 5-7-17 Shimizu, Kita Nagoya, Aichi 462, JAPAN)

SCRATCH BONGOWAY - "Human Bean" EP

Totally old style SoCal punk. Often spoken vocals drone over punk music. Reminds me a lot of early ADOLESCENTS or ANGRY SAMOANS. Totally rockin'. (LH)
(1+2 Records, Clean Nishi-Shinjuku 1F, Nishi-Shinjuku 7-5-6, Shinjuku-ku, Tokyo 160, JAPAN)

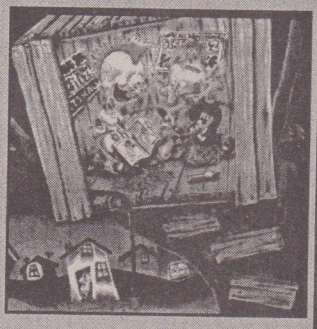
vSEA MONKEYS - "Versus Bigfoot" LP

It makes sense that these guys got their name from an ad in a comic book because The SEA MONKEYS are an entertaining combination of classic geek characteristics: spastic, creative, and a little bit clueless, probably great fun live. They wear funny clothes, the music is danceable (read: "melodic"), and the singer has one of those high, cartoony voices. It's not the record of the century or anything, but it's pretty fucking great. Outstanding cover, as well.(JN)
(VML, PO Box 183, Franklin Park, IL 60131)

SCREAMIN' FURYS - "Why?" EP

Wow. Excellent punk-n-roll. No frills, straight ahead punk/rock - this is not just a great punk record, it's a great rock-n-roll record. Piercing guitars, vocals that walk the line of singing and yelling and screaming, and a no bullshit drum beat. All four tracks are winners. At times reminds me of the early Australian punk bands, other times of THE LAZY COWGIRLS,, THE NEW BOMB TURKS, and THE HUMPERS. (KK)
(Estrus)

SCREW 32/FURY 66 - split EP



Both of these bands sound the same, which I guess makes a good split. I seem to remember SCREW 32 having a ska influence that I don't hear here. Both of these bands are really good at what they do and, unfortunately, I really don't know enough about them. Power pop punk, skate punk, if you will. If you like that kind of music you're probably already familiar with these bands. If not, you really should check them out. (HD)
(Half Pint Records, PO Box 3539, Santa Cruz, CA 95063-3539)

LA SECTA - "Cracked!" EP

First release by this label and I love it! LA SECTA are from Spain and I'm hoping one day they tour the States. A lot of variety here. First, there's an instrumental with a slow, drawn out garage feel. Then, the speed in increased to the typical 1-2-3-4 punk rock style with my favorite, "Can't Be Ye-Ye." Finally, there's a more arena rock style with "Murder City Nights." Includes material from their upcoming third album. Buy this, even at import prices. (MS)
(Max Picou Records, PO Box 15, 1294 Genthodi, SWITZERLAND)

SERPICO - "I'm Not Dead" EP

Now this is the record I knew SERPICO could make. Plenty raw, plenty catchy. Whereas I always found them just a little too polished and safe before, this one is very much in your face. Makes me think of DESCENDENTS and SWIZ mashed together. Hats off to the bass player, too. There are some great bass parts on this. All 3 songs rock, and lodge their hooks in you quick and mercilessly. (BG)
(CI Records, 739 Manor St, Lancaster, PA 17603)

SHAGGY HOUND/COOPER - split CD

It's funny, but I tend to dig European pop punk bands much more than their American counterparts. They are generally less hung up on NOFX and BAD RELIGION, and more fun to sing along to. These 2 bands are no exception. Both play their own interpretation of how good, loud poppy music should be played. They mix equal parts aggression, noisy breaks, and melodies that you can't help but to hum along to. Both contribute 3 songs each, with no clunkers to be found. It just seems that bands like this have so much more originality and balls than their baggy jeaned neighbors across the water. I enjoyed both bands a lot. (BG)
(Lollipop Records, 35 Chemin De La Nerthe, FRANCE)

MUSIC REVIEWS

SIR BALD DIDDLEY AND HIS WIG OUTS - "Nitrous Peroxide" LP

The SIR and his WIGS wig-out on snarly '60s punk (vintage early '65) alternating with appealing instrumental surf numbers — and even one or two proto-rave-up (like the awfully cool "Don't Badmouth Me", easily the best tune here). The even division between surf and '60s punk makes for an album that's a little schizophrenic, but the harder numbers are pretty outstanding, especially at high volume in an echoey room. Well above average; check it out. (SS)
(Alopecia!, 35 Mill Lane, Benson, Oxford OX10 6SA, ENGLAND)

SIREN - "Becoming Wheels" LP

Tim says Siren sounds like older BAD RELIGION, but this is my review and I think they sound more like the BOUNCING SOULS. I guess I came to that conclusion due to the weak vocals. Lyrically, SIREN has a definite Brian Zero political slant. So if you agree with Brian's column you'll probably agree with the lyrics on this record. By far the best band by a MRR columnist. (JF)
(Day After Records, Horska 20, 352 01 AS, CZECH REPUBLIC)

SKURVY THE CLOWN - "If I Was Married To Courtney..." CD

There are a lot of songs here. This sounds like a really poorly recorded version of the early stff by the QUEERS. Some of it is catchy and it's all done in fun. But sometimes the stupidity of the lyrics is just too much. (LH)
(Apathy Inc., PO Box 1681, Cocoa, FL 32923)

SLACK - "Another Disaster" EP

Six short, quick, four-chord, East Coastish punk songs. Not half bad. Sounds kinda like a toned down version of the QUINCY PUNX. Pretty good, but all the songs sound the same. (HD)
(Sonic Swirl Records, PO Box 770303, Lakewood, OH 44107)

SLANG - "Sapporo" EP

Japanese hardcore that packs a punch! Fast and energetic, with awesome vocals. This reminds me of old school, youth crew style stuff. All lyrics are in Japanese, so I haven't the foggiest idea what they are singing about, but it sure sounds good. This is definitely worth sending away for. (LU)
(Klub Counter Action, Kouwa Bld 2F MI Nami, 2 Nishi, 1 Chuou-Ku, Sapporo 060, JAPAN)

SLANG - "Single" CD

Sapporo hardcore returns - follow-up to last year's awesome full length on HG Fact, this continues just about where they left off. Their RIPCORD cover seems pretty appropriate - don't find it hard to believe they'd heard plenty of the classic, UK-style hardcore. Frenzied, it's a barrage that doesn't let up until the last track, which after a couple minutes of silence, is a music box. Yeah - music box - like one your grandmother would have or something. Weird. (TM)
(Straight Up Records, Kowa Bld 2f, Minami-2, Nishi-1, Chuou-Ku, Sapporo 060, JAPAN)

SLAPSTICK - "There's A Metal Head In The Parking Lot" CD

Gutless ska punk that sounds like all the other ska punk bands, musically and vocally. Mundane lyrics about girls, being a geek, etc. Top 40 bands have more depth than this garbage. I always thought punk should be something challenging. This is far from it. These guys should go kick it with that metal head out in the parking lot and take a cue from him... (MA)
(Asian Man Records, PO Box 35585, Monte Sereno, CA 95030-5585)

SMASH YOUR FACE - "To Get New Blood/Life"

And smash your fuckin' face this band does!! Full tilt Japanese hardcore that's delivered in a way that leaves the rest of the world wondering how come all the bands from Japan are capable of being so sonically destructive. The first song starts off with a little quiet intro of someone walking, a giggle, then a barrage of music that barrels down like an avalanche. The song "Life" on the second side is mainly an instrumental with an occasional shouting tangent from the singer. Hell yeah, this is good. (MA)
(Ride On, 31-29 Chigusadi, Aobaku, Yokohama-City, Kanagawa, 227, JAPAN)

SMUG - "Don't Turn Tour Back" EP

This four song EP is a mixture of fast, sloppy and poppy punk rock (GREEN DAY goes Nardcore). While entertaining this is hardly a must buy. (RM)
(2nd Grade Records, 544 Goliad Ct NW, Albuquerque, NM 87107)

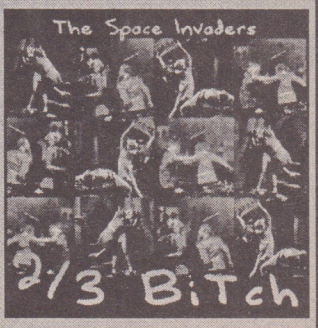
THE SNARK OUTS/GARGAMEL - split EP

GARGAMEL are slow-to-fast hardcore ska-punk band with snotty RANCID-like vocals. THE SNARK OUTS have female vocals on one song and a guy on the other. They play high energy, garage style rock and roll music. Nice EP. (MM)
(Cartoon Records, 4950 N. Co. Rd. F, Janesville, WI 53545)

SOOPHIE NUN SQUAD - "ep2" EP

Hardcore with rap vocals thrown in for good measure. Lots of silliness in the lyrics. "The Hulk Can't Be Denied" is a song about Hulk Hogan. The song "Peru" sounds like a B-side off of the CLASH's "Sandinista" album. "The Five Ninjas Strike Back" sounds a lot like early RANCID. This was an enjoyable listen. (CW)
(Food Chain, 7205 Geronimo Cir, Little Rock, AR 72116)

THE SPACE INVADERS - "2/3 Bitch" EP



Three piece from Chicago that pack in six songs of punk rock. Sounds like all three share vocals and at times I wish they weren't so democratic. Their version of KENNY ROGERS' "The Gambler" really works! Female vocals sound the best on this track. If you like the LOUDMOUTHS then you might want to give this a spin. (MS)
(Underdog Records, 2206 N. Rockwell St., Chicago, IL 60647)

MUSIC REVIEWS

THE SPACESHITS - "Showdown On 3rd!" EP

I've always liked THE SPACESHITS and once again these Canadians don't disappoint! They have the garage sound down with real knee slappin' beats on the second song, "Showdown On 3rd." The recordings pretty raw so understanding even one lyric is a challenge but that does not hurt this fine release. Besides, isn't that a law with garage anyways? THE SPACESHITS obey the rules. (MS)
(1+2 Records, Clean Nishi-shinjuku Bldg., Nishi-Shinjuku 7-5-6, Shinjuku-ku, Tokyo 160, JAPAN)

SPAZZ/JIMMIE WALKER - split EP

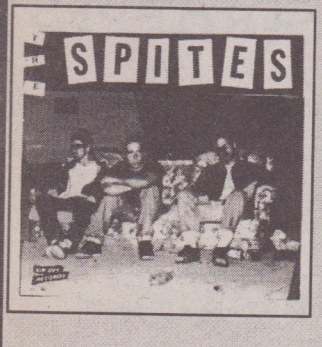
The masters of punk match up with the master of funk on this one. The SPAZZ side is a high quality live recording of a radio show. On the JIMMIE WALKER side he breaks it down with a super smooth version of "Abbadabba Honeymoon". Rumor has it that he was going to tour with them this summer, but out of the fear of being one-upped every show, SPAZZ decided against it. You can't touch the king of "Dyn-O Mite". (RC)
(no address)

SPEAKERSLUTS - "Teenage Ice Cream Girl" EP

Great combination of speedup and slowdown hardcore, and retro. I like that the cover art and the first song are kind of garden variety retro-garage, then the next three songs are really good *punk rock*. Nice surprise. It's like THE CRUMBS. (GS)
(Eargear Records, PO Box 3173, 3760 DD Soest, HOLLAND)

SPIN AGE BLASTERS - "An Instant Attraction" EP

Guys, you got your name from the ELECTRIC EELS ... that's really asking for it, seeing as they were just about the most skull-bent group of psychos to wax poetic punk in the 1970s, period. Let's see, the lo-fi assault is in place, the songs move in a straight line, bounce off the basement wall and roll under the TV. I could dig them out, but this cheap beer I'm drinking is better. No shag, a clean frictionless fuck. Don't try so hard next time. (RW)
(Fringe-Weird)



SPITES - "Stayin' Out" EP

These desert dwellers play, loud fast, punk rock a la RIP OFFS, extra points for the "Cheap Beer, Fast Cars And Cocks". One *hot* song, that's for sure. (EC)
(Rip Off Records)

SPUTNIC - "Just Another Pig" EP

Basic, ultra-distorted hardcore punk. The recording of this is so fucked up, it makes it sound totally rad, giving it an over-the-top feeling. If this was recorded all cleanly in an expensive studio I don't think it'd sound half as good. Songs about pigs and pain, angst-fueled and angry. In case you can't tell I liked this a lot. (AM)
(Buford Records, 2 Oak St Ext., Franklin, MA 02038)

SQUIGGY - "Anti-Establishment" EP

Ahhh... once again Headache delivers the goods. This four song kick in the backside is a low-fi, pogo punk attack. A four-four beat, catchy song writing, sing-along choruses and gritty vocals to give it more of an edge. I can't get enough of this type of stuff. (RM)
(Headache Records, PO Box 204, Midland Park, NJ 07432)

THE STARVATIONS - "Shut Up Sirens/Breaking My Black Heart"

Hey motherfucker! This record has some great punk rock for ya! "Shut Up Sirens" punks out in a mean way. The other side has a strong Mike Ness hillbilly thing goin' on - it's good! You need to see these assholes live; quite an entertaining display! Definitely one of the newer bands that you should keep a keen eyeball on! (BR)
(Vinyl Dog Records, 812 S. Coast Hwy, Laguna Beach, CA 92651)

THE STITCHES - "Sixteen/In Heaven"

These punk rock fucks rule! You are familiar with the song "Sixteen"; it's one of the best punk rock songs of this decade! Now you have another song from the same recording session that is in the same league. "In Heaven" has the same snotty toughness and all the raw power of "Sixteen". Finish your beer, go to the record store and get this immediately! Same cover as the original pressing, but a different color. (BR)
(Vinyl Dog Records, 812 S. Coast Hwy, Laguna Beach, CA 92651)

THE STITCHES - "Talk Sick/Beat Beat Beat"

I simply cannot be a fan of this band for a million and one reasons, but I'll spare you all my drama..... the music here on this single is basically just plain old punk rock in a '70s vein.... with the exception of the vocalist sounding like Dez from old BLACK FLAG.... the one noticeable thing I see with this band is that they might be very marketable... I mean they got the look and sound in the same way that RANCID is marketable... kids eat it up. Who knows, if the STITCHES stick with it long enough, they might be the OFFSPRING of 1998!!! (SW)
(Vinyl Dog, 812 S. Coast Hwy, Laguna Beach, CA 92651)

THE STITCHES - "Talk Sick/Beat Beat Beat"

Typically catchy and rockin' STITCHES stuff, but on both songs I hear them pretty heavily borrowing from '77 UK bands. The A-side has a definite X-RAY SPEX feel to it, and the flip leans towards the UNDERTONES. I like both original bands and like this one too. (TY)
(Vinyl Dog, 812 S. Coast Hwy, Laguna Beach, CA 92651)

STRAWMAN - "...They Sing Us Pop Songs" EP

This perhaps final STRAWMAN record has two unreleased songs and one tune from the "Lottery" EP. They were a great political punk band with heart and soul. "Pop Song" is about San Francisco's politician happy spin on events while the city deteriorates: "Over cities burning they sing pop songs". While "No Generation" skewers "punks with haircuts from '81 sitcoms.. the workers they sell their songs to are so young, blind and happy to be used". Now "all the punks got lawyers". Tommy Strange is now in SONGS FOR EMMA and Jimmy B. is in SHOTWELL. (MM)
(Runt, Viale E. Duse 16/a, 50137 Fierenze, ITALY)

MUSIC REVIEWS

SUBMISSIVES - "An Anvil Will Wear Out Many A Hammer" LP

Wow, talk about the surprise of the month! Tim had to twist my arm to get me to review this new collaboration between Pig Champion from POISON IDEA and Dave Dictor from MDC. I just kept thinking "this can't be any good". Well fuck me and the horse I rode in on, because this fucking rocks. With Pig playing both guitar and bass on this it comes across with a heavy POISON IDEA feel. After listening to songs with titles like "Kotex Nectar Tea Party" and "Baby Dykes Kick My Ass" there was only one thing to do. Drop to my knees and take my nightly beating like any good bottom would do. (RC)
(Honest Don's, PO Box 192027, San Francisco, CA 94119-2027)

SUPER GIRLS - "...Not My Country" EP

Very politically-minded power pop punk. Some songs remind me a little bit of PROPAGANDHI, others NOFX (Gee imagine that). This is really a solid release, well written both lyrically and musically. (HD)
(Liberation Records, PO Box 17746, Anaheim, CA 92817)

SUPERMARKET ALL STARS/INJURY - split 10"

I thought SUPERMARKET ALL STARS' first song reminded me of FISHBONE or THE MIGHTY BOSSTONES, but, maybe I just say that because there's horns. Because it's not exactly restricted into the ska mode; it's the energy levels that are the same. "Are You Billy?" is a great song about someone trying to kick your ass, in a case of mistaken identity. INJURY is just as energetic and melodic, but more about emotional affairs. No slow songs by either band - good! Reminiscent of DESCENDENTS in it's energy and lyrical depth. Both bands are strong, it's a good matchup. (GS)
(Elevator Music, PO Box 1502, New Haven, CT 06505)

THE SYPHLLOIDS - "Riding The Corporate Muscle" CD

Life of the party rockers, Boston style. This CD might be great for shy high schoolers who need tasteless jokes to crack at those first few keggers. Musically, it's hard rock that somehow doesn't pack enough punch. Ya know, it does sort of remind me of GWAR without the obvious visual aspect. They sure get silly with a cover of ELTON JOHN's "Can You Feel The Love Tonight". It's fun to be real unpolitically correct, and make fun of 'alternative', but I think this is too much a joke band than a good band with a sense of humor. (RY)
(Zigmo Records, Heritage Plaza, 4 Norman St, Salem, MA 01970)

TAB HUNTER - "Jerk Off, Parts 1 & 2" 5"

God, after hearing and knowing that the new DEMOLITION DOLL RODS ecord is easily going to be the only great album of 1997, it comes really hard to listen or review anything else!!!!! Especially this crap!!!! What you got here is bullshit noise, wannabe CRAMPS, stupid ass weak shit!!!!!! All this thrown onto a little five inch type of novelty record. Completely worthless!!!! (SW)
(Voodoo Rhythm c/o B. Zeller Langasstz. 57, CH-3012 Bern, SWITZERLAND)

TAB HUNTER - "Jerk Off, Parts 1 & 2" 5"

I kinda like this noisy rockin' thing, which hearkens back to early CRAMPS days with its more primitive sound (that ol' Toe Rag studio touch). Decent. (TY)
(Voodoo Rhythm c/o B. Zeller Langasstz. 57, CH-3012 Bern, SWITZERLAND)

30 FOOT FALL - "Acme 143" CD

Got to admit, I was expecting your rote recycled pop punk from this, but i guess that just proves how jaded I'm getting, because this record rules. 16 songs of straight up punk with plenty of attitude, and tongue in cheek observations on life in, and out of, this punk rock community. And don't worry, there are hooks galore, not to mention some of the funniest, most insightful lyrics I've seen in awhile. This is in the class of PROPAGANDHI and DESCENDENTS. Oh yeah, it is produced by the one and only, infamous Brian Baker, too. Go ahead and give it a try. (BG)
(Fearless Records, 13772 Goldenwest St #545, Westminster, CA 92683)

TORNADO ALLEY - "Fix It" EP

This is three chord punk played at a fast tempo. Most of it actually had a rather appealing DESCENDENTS "Enjoy" era sound to it. Worth buying. Oh yeah, it was pressed on mega thick, swirled vinyl. (CW)
(Ruddy Duck, 11479 Francis Dr., Grass Valley, CA 95949)

TOXIC WALLS - "Der Herbst In Deiner Seele" CD

Mostly fast paced, tight sing-a-long punk from Germany. I couldn't make out much of the content, since it is all in German, but it is a good, aggressive listen. They seem to know how to play their instruments, and rock out as well as the next band. Pretty cool. (BG)
(Hulk Rackors, Eichendorffstr. 1, D-93051 Regensburg, GERMANY)

TRAIL OF TEARS MALT LIQUOR ICE - "Surfing Mural" EP

In the enclosed booklet, the band uses words like "Magick", "document of social discourse" (both in reference to this very record) and references Kerouac and Hegel as well. If one can get over that to the record itself, one will discover something along the lines of old FLIPPER, NO TREND (whom the band admits to stealing a line from, at least they have good taste) styled noise-with-guy-ranting-something that could be construed as some form of confessional/confrontational street-wise eh... "poetry". As far as my petty opinions are concerned, the above bands did this much better and some of this stuff does sound very much like a recorded "jam" (which apparently it is) and could at the very least use some editing. (JY)
(Enoch Organization, PO Box 864002, Marietta, GA 30060)

TRAITORS - "No Friends" EP

Here we have old style 1-2 punk that probably rules live, but is kind of boring to listen to at home. I'd much prefer to listen to the bands that influenced these guys. That being said, there are some cool aspects to this. For one, the production is big and raw (thanks to Steve Albini). Also, "Pathetic Sympathetic" has a great sample from the movie "Harold and Maude", and is really a decent song, in an Oi type of way. Not really my bag of tea. (BG)
(Johanns Face Records, PO Box 479164, Chicago, IL 60647)

TREPAN NATION - "sXe" EP

Hmm... I wonder if this is SXE Hardcore? SXE, yes. Hardcore light? Who cares? It's pretty damn good. Fast, powerful, aggressive vocals. Political rants. This is a bit more hardcore than the " Let There Be Danger" EP, but every bit as good. I really liked the song "Half A Fag". (HD)
(Thug Life Records, 429 Orcale Ave., Forest Park, IL 60130)

MUSIC REVIEWS

TREPAN NATION - "Let There Be Danger" EP

This is awesome. Fast, angry, powerful, catchy. It's got all the punk ingredients and some SxE lyrics. The singer's voice rocks - slightly raspy and powerful, and the song title's are great. "Okay, two penguins are sitting in a bathtub..." I like it. (HD)
(Disgruntled Records, 827 Somonauk St., Sycamore, IL 60178)

U.N.I. - CD

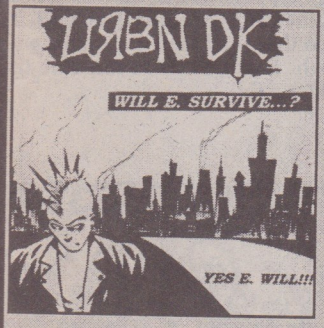
OK this is not very original skate punk, but it's entertaining in a familiar way. This sort of old NOFX influenced music with power and youthfulness has a comforting effect. And like any good skaters, the ideas kicked around here pertain to skating. With all the hip hop skaters today somebody's got to put the punk back into skating, even if it is in the same old way. (TJ)
(PO Box 745, Auburn, WA 98071)

UNDER THE CHURCH - "Space Invaders" CD

So so NOFX inspired pop punk. UTC have a sense of humor and a touch of anger which is good, but the vocals get annoying. They are just to high up in the mix. UTC needs to rock more if they ever want to rise above the glut of like-sounding bands. (JF)
(New Lifeshark Records, Leifacker 12, D-44892 Bochum, GERMANY)

UNTAMED YOUTH - "Go Girl Go/Hot Lips Baby"

Well, first off, I'm a fan, so in my eyes the UNTAMED YOUTH can do no wrong. It's true. When you think about all the millions of surf/hot rod bands that have come out of the woodwork in the last four years, the UNTAMED YOUTH still pull it off better than everybody else. They're true to their craft and they ain't posin'..... as far as whether they're even still a band is beyond me... I know they did some reunion shit a while ago and there seems to be more UNTAMED YOUTH singles out on the market than ever before.... so I don't know. (SW)
(Norton Records, PO Box 646 Cooper Stn, New York, NY 10003)



URBN DK - "Will E. Survive" EP

Straight up hardcore punk with a heavy edge that gives this a lumbering sound amid their hit-and-run approach. They're verbally as blistering as their music with attacks on crack, lack of aid towards homelessness and more. Pretty good as expected from this band. (MA)
(Will E. Survive Records, PO Box 2065, Northlake, IL 60164)

THE VAPIDS - "Drink Beer" CD

Twenty songs of RAMONES worship, they even have a song called "Johnny Ramone". There are some good songs on this one and the production is full and thick, but after a while it all starts to sound the same. (RM)
(Crack Records, PO Box 29048 Eaton Pl, Winnipeg, MB, CANADA)

THE VECTORS - "Fuck MTV" EP

Angry, sharply satiric, power-chord punk with speed and sincerity as the most appealing components. "Take Your Cancer Like A Man" may be the best tune of the four here, but "Touched By The Hand Of God" is one mean track, a straight-ahead punker with lots of treble and deliberate vocal distortion. Nothing new here, but it almost gave me the energy to spray the six spiders and the column of insects behind this computer. Slightly above average. (SS)
(New Lifeshark Records, PO Box 700320, D-44883 Bochum, GERMANY)

VIOLENT ANAL DEATH - "Twister" EP

Very, Very fast! I was trying to read the lyrics with the songs and found myself about a song-and-a-half behind fairly quickly. The songs are really scattered with topics about gum, board games and "Fluff Fluff Fluff'. There is also a crass version of "Benefit Of Mister Kite." I personally like the BEATLES, but if you don't this should give you a good laugh. Pretty entertaining record. (HD)
(Roachender Records, 91 Simmons St. #2, Providence, RI 02909)

VISION - "One And The Same" CD

Here's a posicore band from the late '80s that wasn't that interesting who has reformed to show everyone that they still have the ability to stink after all these years, more so now than before. (MA)
(CI Records, 739 Manor St, Lancaster, PA 17603)

W.O.R.M. - "Billynomates" CD

A whirlwind of manic buzz music and sweet English punk harmonies. At times they remind me of a '77ish version of SNUFF. Even if their lyrics are usually pretty throwaway, this music is like ear candy. It almost goes down too smooth. But that's no real crime. I find this to be good driving or housework music. (BG)
(SID Records, 71 South Cres, Duckmanton, Chesterfield, Derbyshire 544 SEQ, ENGLAND)

WALKER - "Actually Being Lonely Isn't All That Bad" LP

After a batch of so-so 7's to review, this is looking like a chest high fastball with the wind blowin' out. OK, I admit I've watched a baseball game or two lately, but really, "the" killer new release here. Put this up there with DISCOUNT, WESTON, and DIGGER. Awesome pop punk done *awesome*. A good mix of melody, spunk, and an occasional minor chord. Two re-recordings, I think, a CRINGER cover, and some amazing new songs. If you're tired of pop punk, get this record! It will restore your faith in the genre. Well worth the wait. (RL)
(Harmless Records, 1437 W. Hood, Chicago, IL 60660)

WEAK - "Super Tramp" CD

Here's a band that certainly lives up to their name. Somewhat speedy guitar rock, but if the passion isn't there, it's 'weak'. From the opening lines of the first song, "Roger", that state, "I can't give your mother what I want..." you know you're in for a listen of decadent guitar rock that repeats the tired status quo in more ways than one. Songs about girls, cars, and 'going wild'. Big fuckin' deal. (MA)
(Total Heaven Records)

MUSIC REVIEWS

THE WAYOUTS - "Valentine's Day" EP

I liked this record a lot. The three fast songs, poppy and with good lyrics, are not unlike the HIDDEN RESENTMENTS in tone and vitality. Topics include caring about your friends, getting dumped on Valentine's day, and "the old days". The song, "Suburban Bar Chick" with its refrain of "slut" and "ditz" and "you suck," well, gosh darn I thought it was a little harsh! There's worse things in the world than being stupid, or slutty! I started to feel sorry for her... But the other three songs are catchy and great. (GS)
(Dingleberry Productions, 1209 Morse Ave #3, Chicago, IL 60626)

WEEKLY CAROUSE - "Calivoerdia" CD

Fast, melodic German punk with singalong choruses and very stilted English lyrics which don't make a lot of sense. The points of the songs do seem fairly well intentioned, however, especially the last track, "S.M.D." (Suck My Dick). (AM)
(Frank Lukrawka, Grutkamp 6, 46562 Voerde, GERMANY)

WEIRDOS/DICKIES - split video

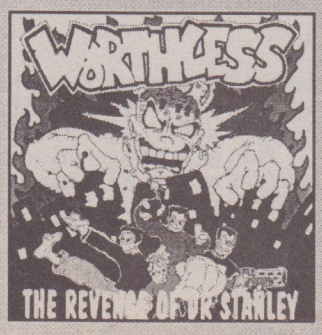
More archival material surfaces from the depths of Al Flipside's laundry basket. The time around it stars two of the bands that should have put L.A. on the map in '77—the near-godlike WEIRDOS and long-limping favorites the DICKIES. Clear sound, okay camera angles and framing, good bands. The WEIRDOS' John Denny jumps and grimaces with all the energy of a 32-year-old, and the DICKIES resort to their usual schtick involving costumes and puppetry. All of the footage dates from the mid-eighties when they were already riding the reunion circuit, but it's still cool stuff if you're a fan. Look for Nicky Beat's "L.A. GUNS" kick drum during the WEIRDOS set. (JH)
(Dogpatch Video, PO Box 882944, San Francisco, CA 94188)

THE WITHDRAWALS - "Bored" EP

Fast, catchy semi-political punk toting messages of poor US foreign policy, the evils of fascist thought, and that lyrics are not enough. Yet, they adorn their inside cover with a sexist drawing. Hope this is pursued irony and not plain ignorance. (TJ)
(Nervous Wreckords, PO Box 40201, Spokane, WA 99202)

THE WOGGLES - "Get Tough" LP

The liner notes make it clear that these fellas are serious about the title, and I'll readily admit that this is a darn sight better (yes, tougher even) than their previous releases. It may not be tough enough to make many converts (except among MONOMEN fans), but anyone sitting on the (so to speak) WOGGLE fence should probably be won over. (DD)
(Telstar Records, PO Box 1123, Hoboken, NJ 07030)



WORTHLESS - "The Revenge of Dr. Stanley" EP

For those who love to skank here's a debut 7" from a New Jersey ska punk band that's fun and poppy to add to your collection. Just don't waste your time reading the insert bio, some folks should stick to expressing themselves musically. (TJ)
(Aneurysm, 3 Kendal Ct, Marlton, NJ 08053)

WORKHORSE - "Mardi Garage" CD

This is totally cool. Really fun, upbeat pop punk with a great vocalist unlike any other in the genre. It's like if BLYTHE POWER became a total punk band. Definitely worth tracking down. (LH)
(Herb Jackson Records, 8456 Nowlen St., Mentor, OH 44060)

ZYKLOME A - "Noise And Distortion" CD

Belgium's history on the map of world hardcore gets another mark. Early on, this ferocious band turned a lot of heads in their day - though it was their comp appearances ("Cleanse The Bacteria" LP - 1984, and "World Class Punk" cassette on ROIR, 1983) that I remember best. This is a collection of about everything they did - comp tracks, the split EP, LP and a bunch of unreleased stuff. My attention span tends to be on the short side, and this was definitely way beyond it. It's unfortunate that despite being noble, including everything a band ever shat out can often remove any impact from the release as a whole - this band would be better served by having a 6 or 8 song single of their most absolutely scorching material. (TM)
(Grand Theft Audio, 501 W. Glenoaks Blvd #313, Glendale, CA 91202)

V/A - "Always Wear An Approved Safety Helmet" EP

A concept EP from Motorpsycho fanzine (you guess what concept). THE SKABLINS are an expanded version of the Vancouver GOBLINS and they do a pleasantly retarded quasi-ska instro; THE MACH III do a couple of moody surf instros; THEE PIRATES do a pleasantly retarded pop song; and THE TONY MENTZER COMBO do a garage-ified version of biker rock (DICK DESTINY AND THE HIGHWAY KINGS might have sounded something like this early on). Pretty decent. (DD)
(Motorpsycho Zine, PO Box 1564, Point Roberts, WA 98281-1564)

V/A - "...And California Sank Into The Sea, Volume One" EP

Four bands from Tuscon, AZ with one song apiece. You get raging punkrock from THE LOVERS, silliness from ZERO TOLERANCE TASK FORCE, goofball punk from DISABLED SUPERMAN and some emo-meets-RAGE AGAINST THE MACHINE type funky stuff from JASON'S CAT DIED. (JY)
(Bandwagon, PO Box 44338, Tucson, AZ 85733-4338)

V/A - "Betty's Hot Rod Muscle Car" EP

Contents: bottom-heavy dude-rockers the HELLACOPTERS, trebly pop-hardcore auteurs the STUNTMEN, fuzz-drenched misanthropes SGT. 8 ASSAULT, and the always saintly ELECTRIC FRANKENSTEIN. They're the band that really sell me on this one, but it's pretty solid straight through. Features what must be the millionth cover with 'hotrod' graphics. (JH)
(no info)

V/A - "Bollox Fuck Shit Arse Wank Piss Cunt Prick" EP

"It's big, it's tough, it's clever - SWEARING!" Well, at least it is according to WAT TYLER, OI POLLOI and WORM. The TYLER stuff is hilarious as usual, OI POLLOI's song is a great 100 mph tirade against the lottery, and WORM actually play a couple of normal poppy punk song, albeit replete with many a naughty word. The obvious thing for me to do here would be to swear a lot but I'm not going to because that would be stooping to their level. (AM)
(Rugger Bugger, PO Box 357, London, SE19 1AD, UK)

MUSIC REVIEWS

V/A - "Complacency" EP

This is an awesome compilation of some of my favorite bands. CODE 13, DEFAULT, HIS HERO IS GONE, SUFFER, SUPPRESSION, and SYSTRAL all contribute a track. The only downside to this compilation is that the HIS HERO IS GONE track has already been released on their recent CD (though it is not on the LP). Though I can't really complain, because one can never get enough of a band as good as them. (RC)
(Tuttle, PO Box 8985, Minneapolis, MN 55408)

V/A - "Damned For All Time Vol III" LP

The latest and greatest in an already sterling series. All bands hail from Oregon, play various styles of punk and hardcore, and they all kick ass. Severely. There's not one clunker on here, and there's 21 bands in all, so that's a good average. The sequencing and arrangement of bands is great, set up to keep the power constant, and allowing each band to leave their impact. In order of appearance; NERVOUS CHRISTIANS, BLACKJACK, HARDSHIP, LEMON GROVE KIDS, SPIDER BABIES, GUNPRO, 4Q, PROCRASTINATORS, WEAKLINGS, DETONATORS, APARTMENT 3G, OBLITERATED, DETESTATION, AUTOMATICS, INCINERATORS, LUCKY THIRTEENS, 8 FOOT TENDER, ANTIWORLD, JIMMIES, ABSOLUTE ZERO, and NEGATIVE WAYS. You defintely could use a dose or two of this stuff. P.S. This is not a DAMNED tribute LP! (MA)
(National Dust, PO Box 2454, Portland, OR 97208)

V/A - "Empty Records Sampler II" CD

A small taste of the fine releases on one of my favorite labels. A label you can trust because the people at Empty only allow the finest punk and garage to be associated with their name. If you're a DJ, you'll want to get this CD so when you're exhausted after playing several two minute punk tunes, you can take a breather and push play on the cd player. Trust me, no one will know you're cheating. Call it being smart. Includes new tracks by THE MOTARDS, SICKO, THE X-RAYS and CRACKERBASH. (MS)
(Empty Records, PO Box 12034, Seattle, WA 98102)

V/A - "Farewell To Arms" LP

This is a comp of nineteen Finnish bands, including a "We Are The World"-style collaboration of members from all the different bands on the singalong title track. Various styles of punk and hardcore are represented here, from the all-out hardcore of CONFIRMED KILL to the violin-assisted folk pop of KASTRAATIO. The ones I liked best were by SPEEDAPPLE and TÖPSELI, but there's something on here for almost everyone, and is an indication of a healthy and diverse scene. I would have liked to have seen more information included with the record, but you can't have everything. It also includes MANIPULAATIO, TURUN TAUTI, WIND OF PAIN, NEGATIVE, RAMPTON TWINS, and a Finnish cover of "Bloodstains" from VALSE TRISTE. (AM)
(Underground Productions, PO Box 83, 00501 Helsinki, FINLAND)

V/A - "The Fearless Flush Sampler" CD

Specially priced label sampler featuring fast melodic punk bands from this Dr. Strange like label. There's 24 songs and a surprise track that's worth hearing once. Bands included are STRUNG OUT, BLOUNT, DRUNK IN PUBLIC, DEAD LAZLO'S PLACE, WHITE KAPS and more. (MM)
(Fearless Records, 13772 Goldenwest St. # 545, Westminster, CA. 92683)

V/A - "Flipside RAFR Vol 2" CD

Another mega compilation. This time it's 30 trax of "rock and fucking roll". Uh, okay. Music ranges from whatever to real standouts in THE PLEASURE FUCKERS, COCKNOOSE, THE NOMADS, MILDRED PIERCE, LIMECELL, and BAD KARMA's "Pirate Song". Good to throw on at work or a wild rock and fucking roll party. (TB)
(Flipside Records, PO Box 60790, Pasadena, CA 91116)

V/A - "For Those About To Crock" EP

This is a comp with four bands from various parts of Alabama. Nothing groundbreaking here. BEAR WITNESS is probably the best overall song here, with a new school hardcore sound with lots of crunch and metal influences. EIGHTH DAY have a female singer and seem influenced by mostly pop punk stuff. ANTI-CRISIS is generic hardcore and MEPHOTIS' grinding song about fucking chickens wins in the lyric category. (TH)
(Pun Crock Records, PO Box 214, Dolomite, AL 35061-0214)

V/A - "Germania Meets Britannica" EP

Wicked Witch pairs England's SUBSTANDARD with Germany's PINK FLAMINGOS, continuing their reputation for combining two brutal bands from different countries for one intense split EP. SUBSTANDARD bolt out three songs of high energy, political hardcore. Reminds me of the era of English hardcore that spawned bands like RIPCORD and DOOM. PINK FLAMINGOS tear through 3 songs that reaffirm why these guys are legends. Sadly enough, PINK FLAMINGOS have split up, but hopefully someone will get off their arse and do a discography of these thrashmongers. Both bands compliment each other extremely well making this a must get. (MW)
(Wicked Witch Records, PO Box 3835, 1001 AP Amsterdam, HOLLAND)

V/A - "Half-Assed, Will Travel" LP

Sixteen bands in all appear on this and while there's a couple of loser tracks, most of these groups rock. Best of the best? THE SLOBS, who play really sloppy three chord punk similar to THE QUEERS when Wimpy was their singer; THE CANDY SNATCHERS, whose "Sympathy Trip" sounds like early BLACK FLAG with Chuck Berry on guitar—which makes for one powerful slap upside the head; SICK TERRIFIC NOSEBLEEDS, who do the early SoCal sound a la KAOS or THE UNTOLD FABLES a whole lot of justice; and DETROIT COBRAS, who turn in a killer country song that tips the hat to Patsy Cline and Hank Williams Sr. Other notables include THE X-RAYS, AGGRAVATORS, THE WEAKLINGS and MOODY JACKSON. Worth the asking price. (RM)
(Perineum Records, 91 E. Patterson, Columbus, OH 43202)

V/A - "Interpretent Quatre De Leurs Success" EP

SHAGGY HOUND are a mix of pop punk and a SLOAN sorta sound. I guess that means it has a bit of a sixties flare. Mostly found in the vocals. Especially works on the second song. GARLIC FROG DIET come up with two more straight ahead pop punk songs. While not the best they've done, it's still entertaining. (LH)
(Diabolik Records, BP 4, 94111 Arcueil Cedex, FRANCE)

MUSIC REVIEWS

V/A - "Las Vegas Grind, Vol. 5" LP

The new volume in the now-ubiquitous series of '50s striptease r'n'b records is a good one. Not wanting to sound like a Crypt Records ad, I will avoid the terms "greasy", "souped-up", and "raunch and roll" and instead state as mildly as possible that this is a great record to throw on at your next party to get the kids moving. (Just like the other four were.) "Beach Girl" by the HOUND DOGS is my favorite track, with a swingin' *harmonica* sound, unusual for this genre. (CH)
(Strip Records)

V/A - "Murder Punk Volume I, The Australian Years" CD

A new entry in the "Killed By Death"/"Back To Front" type collector scum comps. This one is dedicated to the rare Australian punk stuff which has been documented time and again in comps like "Where Birdmen Flew", etc. You get stuff from the VICTIMS, RAZAR, SUICIDE SQUAD, THE BABEEZ, PSYCHO SURGEONS, SCIENTISTS, THE CHOSEN FEW and the THOUGHT CRIMINALS. And from what I can tell, you get all the songs off whatever 7" is being featured here, none of this just A-sides bullshit. What can I say, killer tracks all and highly sought after and pretty well-known at this point. Sound quality is okay and the whole thing seems legit. (JY)
(Murder Punk Inc. GPO Box 35, Port Arthur, Tasmania 7182, AUSTRALIA)

V/A - "No Fate III" 2xCD

When it comes to modern day compilations of crust, grind, and thrash bands, nobody even comes close to the "No Fate" series. The third installment of this series captures a total of 57 bands from all over the world. Some of them you have heard, most of them you haven't, and almost all of them are good. The packaging on this is top notch as well, with each band being properly represented. The exposure this gives to unknown bands is phenomenal, and makes it an absolute must have! Sometimes you forget how many good punk bands there are, until you get your hands on something as brilliant as this! (RC)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo, 164 JAPAN)

V/A - "Order Of The Kite Volume 2" CD

Excellent follow up to what I hope is a continual series. This collects output from six Japanese hardcore bands spanning from 1983 to 1988. You get THE CLAY "Middle East Combat Area" EP, tracks from "Great Punk Hits" compilation, and the "Hold Up Omnibus" 8" comp. Then there's an attack from BITOUSHA off their "Hiromi's Party Part 1" flexi. Weird recording on the vocals. There's a straightforward thrashy assault from DEAD PERSON and their flexi single "No Marcy Surviving". LSD slow things down a bit with their mid-tempo approach from their "Destroy" flexi. FINAL COUNT pick up the pace with material from their "Imitate A Human" flexi, and a track from the "Enjoy Your Youth" comp LP. The vocals have a phlegmy sound akin to G.I.S.M. Great!! THE EXECUTE close off this collection with their "Criminal Flowers" EP, and two songs from the "Great Punk Hits" comp. For me, they are the best on here with a more innovative sound. All in all, a great compilation and essential to the growing Japanese hardcore legacy. (MA)
(no address)

V/A - "Pogo Punks- Swiss Punk '77-'82" LP

This is a reasonably good compilation of early Swiss punk. The bootleg is expensive, but it's a much better deal than the rare originals. The best cuts are THE REBELS doing "Mayday" and FRESH COLOR doing "The Source". Also includes the likes of DIETER MEIER, THE BASTARDS, GLUEAMS, etc. (BR)
(no address)

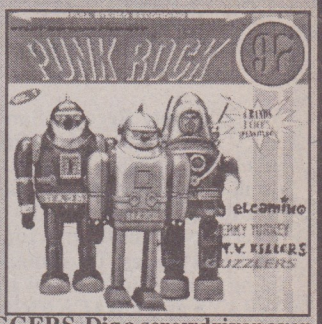
V/A - "Our Scene Still Sucks" EP

Music City, USA appears to have a really varied scene, judging from the bands on this comp. PROCESS IS DEAD and BROWN TOWEL both play crunchy metal hardcore with some emo overtones, but P.I.D. is much better at it. SITUATION NO WIN have been bitten by the JAWBREAKER "Busy" bug. The VIBES and JUNKIE WAR STORIES are the basic punk staples of the comp. This is mainly beneficial for documentation purposes, as all of the bands could probably stick to demos at the moment. (TH)
(House O' Pain, PO Box 120861, Nashville, TN 37212)

V/A - "Poop Mixed With Pee" CD

A benefit comp for a proposed skatepark/show space in Washington with a plethora of bands mostly verging on the melodic hardcore end of the spectrum. Standout tracks are from SICKO, SPLIT SECOND, MORAL CRUX, QUINCY PUNX, NECKTIE and GOB, but it also features the likes of FURY 66, RHYTHM COLLISION, THE PARASITES and FERD MERT. This is actually a pretty good comp of fun summer music. (AM)
(Poo Pee Records, PO Box 4563, Bremerton, WA 98312)

V/A - "Punk Rock '97" EP



Four quick ones from our French friends on a handy sampler EP. You can ignore the side with EL CAMINO and JERKEY TURKEY, one's too slow and one's too fast. Both don't work like the other side, where the invincible TV KILLERS shoot up some Fast Eddie Clarke for a spot-on run thru MOTORHEAD's "Bomber". The GUZZLERS check in with a chunky number in the modern style of the Spanish scene, think LOS ASS DRAGGERS. Dig a screwdriver over one side and you're set ... just like the FAITH/VOID LP! (RW)
(Start Records, 20 Quai Duperre, 17000 La Rochelle, FRANCE)

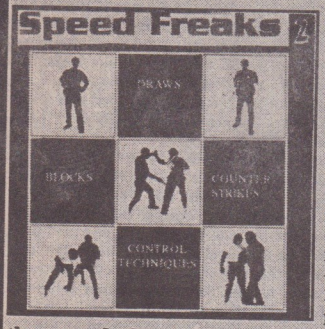
V/A - "Punk Wonders Never Cease!" CD

While a lot of this is previously released, this comp is cool just for the fact that it came out of Hong Kong. This comp features some of the best in round-eyed pop punk from bands like RHYTHM COLLISION, THE BOLLWEEVILS, FUNERAL ORATION and THE MCRACKINS. A cool idea... (LH)
(Ling Lao Records, 24D Kam Kin Mansion, 119 Gaine Rd., HONG KONG)

V/A - "Rumors From The Air Conditioned Tiger Pit" CD

Pennsylvania compilation with thirteen bands that provide a good mix of straightforward punk, hardcore, oi and NOFX sound alike bands. I think BASS MASTERS have a copy of NOFX's "Punk In Drublic" and the GRISWOLDS do understand what snotty vocals are all about. All of this is OK with me though. Don't let a dumb CD title or a bad cover scare you away from this one. As with any compilation there's always a couple clunkers, but this is 80% good. (MS)
(Rotten House Records, PO Box 12705, Reading, PA 19612-2705)

MUSIC REVIEWS



V/A - "Seventeen And A Half Is Still Jailbait" LP

Kicks off with a great cover of CRIME's "Frustration" by the almighty ELECTRIC FRANKENSTEIN, and features up-and-coming heavyweights SHOCK TREATMENT, ABUSERS, PANTY BOY, GREY SPIKES, DRY HEAVES, BASEMENT BRATS, BOYS NEX' DOOR, BRAND OF SHAME, and more more more. Most compilations make me want to rip the needle off the record after three or four tracks - I can actually imagine wanting to listen to this one more than once. Punk rock for those of us that are stupid enough to appreciate it. (JH)
(Demolition Derby/Nitro!, Tervuursestweg 217, 1820 Perk, BELGIUM)

V/A - "Speed Freaks Vol. 2" EP

Whoa! I think the title says it all on this one. BAD ACID TRIP, AGORAPHOBIC NOSEBLEED, LACERATION, THE END OF THE CENTURY PARTY, DECAY, and FORCED EXPRESSION spit out a total of 15 songs on this one. This is a way rad compilation of superfast grind and thrash bands. The problem is that there are so many good 7" comps coming out, that I think some of them are getting lost in the shuffle. So don't blink, you might miss it. (RC)
(Knot Music, PO Box 501, South Haven, MI 49090-0501)

V/A - "Strictly Ballroom" EP

Fuckin' awesome compilation, and even saying that is an understatement!!! Seven bands from the UK singing about football (the real deal, not the American shit version), some songs are chants from the terraces, and others are originals. HARD TO SWALLOW open up with the best song here, and it's fuckin' musical violence. Really aggressive with a driving beat that's unbelievable. Bass heavy (a virtue), and the drums bust up things nice and loud... Purely godlike. MARKER offer up three chants from Norwich, Villa, and Birmingham, WAT TYLER put it all into perspective, SUFFER wreck shop, UNDERCLASS pay tribute to Frank Worthington, DES MAN DEABLO play some quirky stuff that's really great, wanna hear more!! And who should close off this masterpiece, none other than VOORHEES. Perfect choice. A necessary addition to your library. (MA)
(Caught Offside, 7 Meadow View, Leeds, LS6 1JQ, UK)

V/A - "Tendences Negatives" LP

Great sounding and surprisingly rockin' comp of French punk and hardcore bands. There's a certain style that makes this comp cohesive. They generally mix the oi sing-a-long style with a LES THUGS/CLASH approach. I've never heard of any of these bands but most merit checking out. Cool. (LH)
(Limo Life Records, BP. 10, 94191 Villeneueve, St. Georges, FRANCE)

V/A - "Ten Things Sampler" CD

This thirty-two band CD comes with the newest issue of "Ten Things" zine outta the Northwest. My favorites on here were the infectious SILLIES, the hopeless DEGENERATES, the unsubtle FUMES and the scabrous HUMPY. Also features the likes of BRISTLE, STINK, SUBMISSION HOLD, WHIPPED, BLUE COLLAR, and THE RICKETS, among many more. Leans toward the streety-hardcore side of things overall, it's all folk music anyway! Several cheers for this endeavor, now start drinking. (RW)
(1407 NE 45th St. #17, Seattle, WA 98105)

V/A - "The Big Fix" CD

Another Yates compilation, the follow-up to the "Invasion Of The Body Snatchers" compilation a while back. This comp 22 band was loaded—about two thirds of it was solid and enjoyable, but several bands, however, stood out. CARDS IN SPOKES open up the CD with a blistering power pop tune. CLEONS DOWN contribute a track of melodic hardcore. Discount give a stellar track of catchy pop that is more HUSKER DU-ish than J CHURCH, who are also on this CD. Definitely worth buying. (CW)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146-0683)

V/A - "The Rise Of European Civilization" CD

I honestly had no fun listening to this. A 26 track sampler, most of the bands on here are either Swedish or are on Swedish labels Bad Taste or Burning Heart, with some exceptions, which may explain why an Australian band like BODYJAR is on a European comp. Most of this stuff is generic and derivative as hell, with songs from MILLENCOLIN, SATANIC SURFERS, NO FUN AT ALL, etc., with no representation of the diversity of European music. The best tracks were from FREE THE FOUR and OUTLAST, because they stood out from the rest. (AM)
(Point Break Records, Via Matteotti 4, 20030 Bovisio M (MI), ITALY)

V/A - "This Is It... Punk Rock That's Real!!" CD

Uh, real weird. Nothing too exciting here. Most of these tracks suffer from very bad sound quality and belong on vinyl. Lots of filler surrounding some good stuff by THE PADDED CELL, THE SUSPECTS, THE CHOICE, REDUCERS, THE UNDEFEATED, and DIMESTORE HALOES. (TB)
(Pelado Records, 521 W. Wilson #B202, Costa Mesa, CA 92627)

V/A - "We May Fight A Battle...That Can't Be Won" CD

This is an international hardcore compilation that has 7 bands, 26 songs, and it rocks. Bands include X-ACTO, PERSONAL CHOICE, AUTOCONTROL, MEANSTREAM, BY ALL MEANS, STONEWALL, and SC. The bands that really caught my attention were X-ACTO who sound a bit like SHELTER, and PERSONAL CHOICE which are a better sounding SNAPCASE. BY ALL MEANS is brutal Italian hardcore as well. This is a great comp. Not one of the bands are bad. No joke. (LU)
(Y. Boisleve, BP 7523, 35075 Rennes Cedex, FRANCE)

V/A - "You Could Do Worse..." EP

Four songs from four Australian bands, most of whom I'd never heard of. LAWNSMELL are probably the standout with an interesting emo-meets-indie rock sound. Really catchy but not as simple as pop punk. Maybe more like SQUIRRELBAIT or something. CRANK are more straight up contemporary pop punk, reminding me a lot of ALL with a dose of hardcore at the end. SPELFISH sorta harken back to middle period DAG NASTY if I had to compare them to something. MELANCHOLY just sound like a punk version of PEARL JAM. Maybe it's the vocals. It's certainly an interesting idea. Limited to 350... (LH)
(Blind Records, 118 Ashley St., Chatswood NSW 2067, AUSTRALIA)

V/A - "You Could Do Worse Vol. Two" EP

A comp with NO REASON, SNEAKER, MEANDERTHAL, and TUBBH. Some emo, pop punk, punk rock and so on. Nothing awesome or horrible. There's too many comps coming out and not enough great solid records surfacing from bands. (RL)
(Blind Records, 118 Ashley St., Chatswood, NSW 2067, AUSTRALIA)

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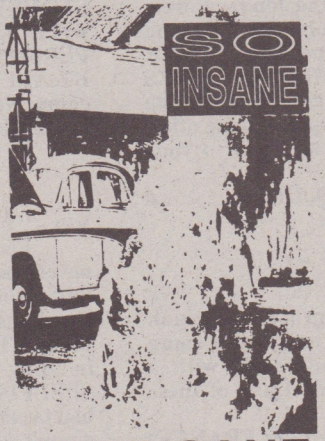

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C.I. RECORDS GETS $1,000 from LOOKOUT!

It would appear that Jake and the men of FILTH feel that C.I. Records has taken advantage of FILTH and LOOKOUT! Records, as evidenced in the liner notes found in the new FILTH/BLATZ split CD. While I am TOTALLY fed up with countless tales of "who suffered the most" and who is the "real" ethical punk, I feel that Jake's comments warrant a response. REMEMBER FOLKS, there are 2 sides to EVERY story.

I purchased the plates to 2 Rust Records releases, completely by accident, in 1995. The band SUBMACHINE had just released their debut LP with me. The band went on tour and took several hundred copies of the LP with them. After problems with the van, mechanically, and theft wise, the band found that at the end of the tour, they didn't have the $650.00 for me that I consigned 200 LP's to them for. I had no interest in holding the band members personally accountable for the $$$ (they are my friends) so I agreed to accept the plates to the SUBMACHINE debut 7" and the FILTH/SUBMACHINE split 7" instead. C.I. then re-released the two titles. FILTH had been broken up for some time, but I admired their material, and REALLY wanted all things SUBMACHINE to stay in print. NO ONE could put me in touch with FILTH, Rust Records included, but the record was granted to them to do as they please. For 2 years, I ran constant monthly advertisements in MR+R, and countless other magazines. Therefore, if ANYONE in FILTH had been even MILDY associated with the scene, they could have contacted me at ANY time. It had become OBVIOUS that the members of FILTH were either, so DREADFULLY far removed from the punk scene that they hadn't even noticed that their record was still in print at stores or in countless fanzines, *OR*, God forbid, they just didn't give a fuck about FILTH anymore and didn't care. When people wrote to C.I. to order and inquired about other FILTH releases, I directed them to LOOKOUT! Surprise, LOOKOUT! represses the LP and 7" in 1996.

2,200 7"'s per C.I. sold at $3.00 PPD and $1.90 to Distros
Cost of production: $1.20- 7"+cover
Postage: $1.24 per record (Not to mention mailers, stickers, + paper)
Advertising: over $800 (Figure reached after subdivided total ad costs w/ other Label releases featured on all ads. C.I. always have more than one record featured on them)
Total Profit per 1,000 records: ABOUT $120.00

I personally hand-wrote letters to every kid, hand-packaged them, and delivered them to the post office. I did all this for $264.00 over 24 months while FILTH, as a band simply DISSAPPEARED. Boy, I was really raking it in.

Jake and others from LOOKOUT! called about getting the tracks for the forthcoming CD and I told them EXACTLY the same story. I say today as sure as I did to Jake on the phone..."You dissappeared and I worked for FILTH for 2 years, keeping your name out there and acting on your behalf, while no one in the band seemingly gave a FUCK about FILTH. I won't lose an OUNCE of sleep over $1,000." "$325.00 pays for the plates, the rest doesn't hardly make up for 2 YEARS of man-hours, 24 months of continual advertising, and 2 YEARS of answering questions about a band, to the best of my ability, THAT WAS NO WHERE TO BE FOUND!!!" He said, and I quote, "I never thought about it that way. I thought you were just trying to fuck LOOKOUT!." I said, "JAKE, LOOKOUT! made 7 MILLION DOLLARS after taxes last year! IF I WANTED TO FUCK LOOKOUT!, I WOULDN'T GIVE YOU THE TAPE, *OR* I WOULD INSIST ON *$10,000*!!!" "I have thought about this and THIS is what I have decided would be fair." THE NEXT DAY, I got the check. Boy, they must be REALLY strapped over this one...

Now the CD comes out and I read about what a money-grubbing ASSHOLE I am. Damn, I could have sworn I read in a BLATZ member's own words, part of the reason for the CD coming out is that he could use the money from the royalties. WHAT MAKES HIS NEEDS DIFFERENT THAN MINE? My money goes into a 60-hour-a-week D.I.Y. record label and record store. HIS goes into the pocket of a bunch of guys that don't even care enough to PLAY anymore. You know, I could give two fucks too, but the stones were flying my way, it was time to set the record straight. Thank you for your time. The way I see it, it shouldn't be TOO difficult to ignore the finger-pointing of a man who ignored the punk scene and his own music for so long anyway. (BLATZ has NOTHING to do w/ this)

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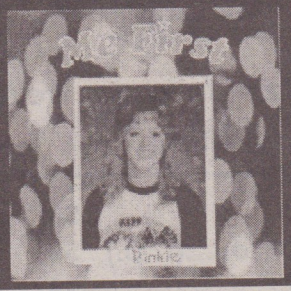

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Puuh-raaaaaise Cheplowitz!!! The **SICKO** record is now shipping. Talk about long waits... Sincere apologies to all of those who waited. And waited. And waited. And waited...

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Oh, yeah, the record... Three tracks. All top notch. All non-album. If you like **SICKO**, you will love this. If you've never heard **SICKO**, you should start with this. First 500 on clear vinyl..

Boris the Sprinkler's "Mega Anal" is album of the year so far...

MP-18
SICKO
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SICKO are the absolute fucking *kings* of pop-punk. Check out their other stuff on their real label, Empty Records, when you get a chance. I've got the stuff on hand, if you need it, let me know.

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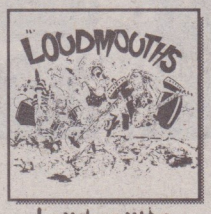

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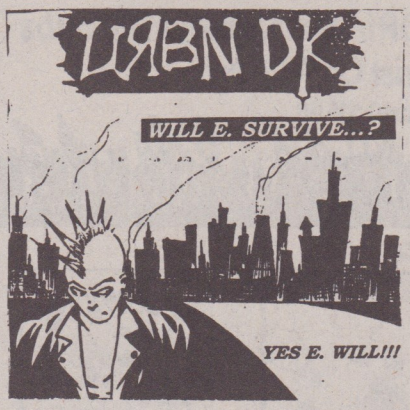

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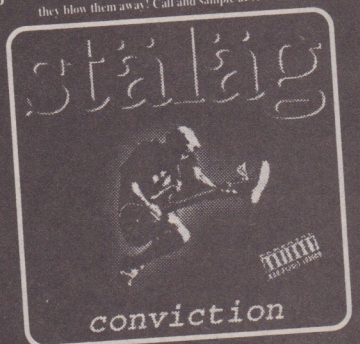

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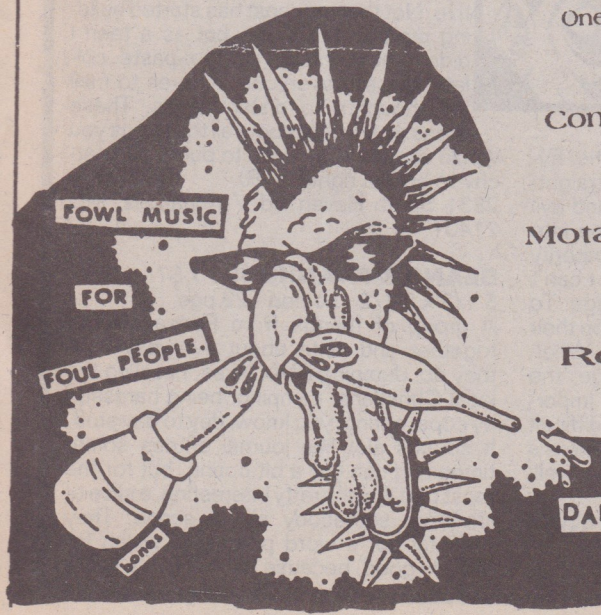

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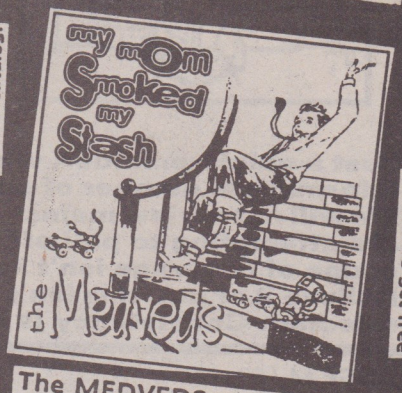

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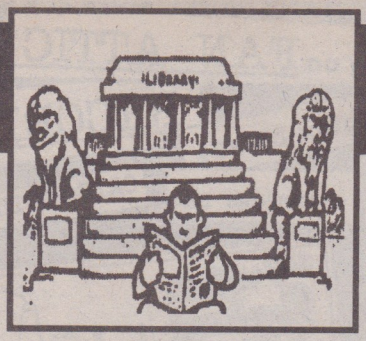


BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (AR) Aragorn, (LB) Lily Boe, (MD) Mikel Delgado, (RD) Raphael DiDonato, (JF) Jodi Feldman, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (JX) Jux, (MJ) Mary Jane Weatherbee, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JN) Jah Nell, (TT) Travis T, (TX) Trixie, (LU) Leah Urbano, (JW) Joe Whiting, (KW) Kelli Williams, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel and Jen.

ADGE #4 / $2 ppd
8 1/2 x 5 1/2 - copied - 36 pgs
This zine is an example of good use of layout and photo computer programs. It looks good and interesting, the photos are good, and it's not slick. It's the "zine for fake punks and skaters" and includes simple interviews with Dan from *Punk Planet*, the Blitz Babies and Verbinden Snot. Some reviews and a bunch of band and skate photos which are remarkable good for a such a low-budget type zine. Did I mention how much I like the graphic design of the zine? (JA)
Blk 24 / Telok Blangah Cres #02-14 / 090024 / Singapore

AMUSING YOURSELF TO DEATH #3 / $2
8 1/2 x 11 - copied - 22 pgs
The latest in the new upcrop of zine review zines, completely done by two gentlemen into small press publishing and gambling. Includes ziney news, a guide to zine libraries (the AYTD editor is also starting one up), and an enlightening interview with legendary zinester Thomas Paine who does *Common Sense*. A great resource for serious zine readers with limited attention spans because it comes out monthly and reviews 80 zines each issue. (KW)
Ruel Gaviola / PO Box 91934 / Santa Barbara, CA 93190-1934

ANDROGYNY #1 / free + 3 stamps
5 1/2 x 8 1/2 - copied - 48 pgs
Androgyny rules, and so does this zine. A great combination of ideas, stories, politics and punk. Articles on the women's movement to alternative music, Christianity, recipes and about a dozen other topics. This is a great zine. Pick it up, it's a great price too. (JX)
RR #3 / Brockville, ON / K6V 5T3 / Canada

AN INESCAPABLE APOCALYPSE #1 / $3
8 1/2 x 11 - copied - 28 pgs
I like that this is a zine that has to be read. The articles are long and John takes on some not so common and not so easy topics, like the history of the Black Power movement. There are also mail interviews with someone from Cincinnati Hardline (which has some good discussion on activism but doesn't challenge them on issues of homophobia, etc), and Rodney Coronado, who is in prison for his activism with the Animal Liberation Front. What I don't like about this zine is that it can be very stereotypical (in style and content), and in ways melodramatic. Every punk kid's complaint about emo/straight-edge applies here: "The selfishness and evil that mankind is guilty of has driven me into exile." As annoying as that is, John's sincerity more than makes up for it. The thing I can't forgive, however, is the formal language. To me, a zine is about speaking to others on their level in a way they can understand. When ideas are buried in academic language, the writing loses all of its immediacy and importance. Difficult topics do not require difficult language. Overall, I really liked this zine. There's a bunch of honest personal writing as well. (JA)
6220 Wyndwood Dr / Crystal Lake, IL 60014

ANNEXX #11 / 3 stamps
8 1/2 x 11 - newsprint - 56 pgs
This zine has lots of interviews - AK Press, the Gain, Shredder Records, Kenyata, Sto Zvirat, and Flesh Fetish. Plus there's just lots and lots of reviews and writing about the controversial topic of "white trash."
PO Box 18475 / San Antonio, TX 78218

ANTITHISESTABLISHMENTARIANISM # 2 / $2 ppd
5 1/2 x 8 1/2 - copied - 116 pgs
Another huge zine that could benefit from editing and some single-space typing. I enjoyed the Adam/Young Pioneers interview, drug & mind control reprints, boycott/consumer advice, Roanoke scene report, short discussion with Race Traitor, and the last 2 pages of the 16 page Suppression interview. I wasn't so into the rambling personal writing, and there's no shortage of that here. Tighten this up and it would be great. No reviews or ads though, hooray for that. (JM)
PO Box 21811 / Roanoke, VA 24018

AARDVARK #3 / $1
5 1/2 x 8 1/2 - copied - 36 pgs
Reflecting on my years of awkward teenage angst, I'd have to make one thing crystal clear. They were very unproductive. Not that my angst has started building monuments since, but as a teen I didn't know enough to cut-n-paste, collate, classify everyone, or even to mail my thoughts to distant lands. These teens do and rant about all the things you would expect from skins to punks to anarchy to animal rights. (AR)
2831 South Haven Rd. / Annapolis, MD 21401

BEANS & FRANKS #6-7 / $?
5 1/2 x 8 1/2 - copied - 22 pgs
A group of friends from Pensacola get together and write about everyday stuff they do. Jumping BMX bikes, hassling the local Christians, camping, being harassed by cops, eating, you know, day to day stuff. It sounds alot like journal entries sometimes and can get a bit boring, but for the most part it's all pretty interesting, a slice of life from somebody else's scene. They recently got a word processor which for once is good, because boy is R.C.'s hand-

writing bad! (TT)
PO Box 1851 / Pensacola, FL 32589-1851

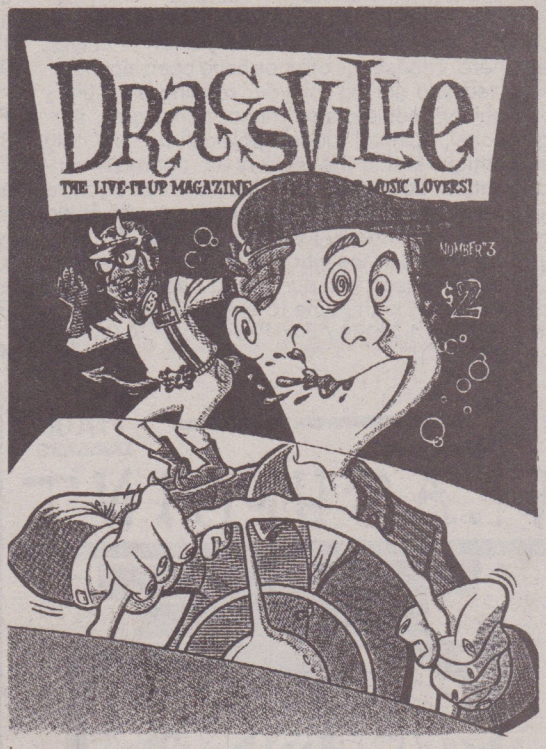
BESMIRCHED #4 / $1.50 ppd
5 1/2 x 8 1/2 - offset - 80 pgs
Excellent stuff!!! This is one of my favorites - it's girl-powered, it's naughty and nice, it looks good, and the writing is great. Fun, fun, fun with articles on stripping in New Orleans, the Keanes (you know, the big eyed paintings), the artist/singer/woman extraordinaire Niagara, plus interviews with Sarah Jacobson and a hypnotist, comics, reviews and so much more. You must get this! (MD)
PO Box 2961 / Vista, CA 92085

BIG IN JAPAN #1-7 / $1 ppd
3 1/2 x 2 1/4 - copied - 16 pgs each
Omigod, this is so cute I could scream. It's done by an American gal teaching in Japan, and each tiny issue focuses on a different part of the Japanese popular culture - all the cheesy things that are now catching on in the USA in some way or another. There's sumo wrestling, Print Club (sticker making photo booths, which just made their way to SF, yay!!), Mr. Hot, Doraeman, Pocky & Pretz snacks, noodles, and the infamous Tamagochi little chicken game that you've probably seen on the news recently. For a dollar you get seven little magazines - doesn't that sound like a deal? (MD)
Kristen / Saba Heights #205 / Saba 1-Chrome 6 - 20 / Hofu - shi, Yamaguchi - Ken / T 747 / Japan

BLAH # 2 / free
8 1/2 x 11 - newsprint - 32 pgs
This zine was enjoyable if only for the fact that it was packed with plenty of different writers as well as the variety of topics they tackle. In this issue there are interviews with several bands: Gob, Kid With Man Head, Squirtgun, Nipper, and The Supersuckers. They also interview MxPx, who deny being a Christian punk band even though all the members in the band are influenced by their Christian views. There are columns on body piercing pros and cons, reviews of zines and records, Japanese animation reviews, and an article which asks people what their favorite toys are. This was an enjoyable light read, and well worth the price.(CW)
PO Box 14168 / Chicago, IL 60614-0168

BLIND TO FAITH #1 / $1 ppd
8 1/2 x 11 - copied - 26 pgs
A short, but to the point, first issue. Excellent cut and paste format that is much more pleasant to the eyes in comparison to the much popular computer formatted zine of today's punks. Two of the three interviews are reprints from old zines. Great idea. One interview is of the Bad Brains from 1981. The other is of The Necros and this one dates back to 1984. As is the case with both reprints, they list where it originally appeared as well as stating who did the interview. Issue #1 of this zine also included reviews of both records and zines. An article on the Cleveland Pro Wrestling circuit was hilarious, and pretty solid journalism. I would send away for it. (CW)
4311 Lorain Ave / Cleveland, OH 44113

BROKEN PENCIL #5 / $5 ppd
8 1/2 x 11 – newsprint – 80 pgs
This is huge, yet somehow I found a bit of the writing to be boring. This is the "All Malaise" issue, with a few funny articles on suicide, nihilism, beer, and just having a vague sense of unhappiness in general. With many reviews and a bit of fiction, this is a good read, but a bit pricey. (RD)
PO Box 203, Stn P / Toronto, ON / M5S 2S7 / Canada



CARTER #8 / ?
7 x 8 1/2 - printed - 28 pgs
Now this I like. Not much reading because it's made up entirely of comic strips that just happen to be some of the funniest I've seen in a while. As a matter of fact, the two comics by someone named Jeffro, "Han Solo and Chewie do it Again... With Flavor" and "Rock and Roll Crazy Nights", make this a must for those who appreciate real unconventional and low-brow humor. This had me chuckling from beginning to end. (RM)
2000 NW 32nd St. / Oakland Park, FL 33309

CHANGE #9 / $2 ppd
8 1/2 x 11 - offset - 120 pgs
Hardcore and basketball. Make that "hahd-coah", as in East Coast style. I don't like either, so that made this a bit painful. There are actually two great interviews, one with Fugazi and the other being Avail. This guy asks interesting questions, and is not afraid to rattle the band a little by asking about stuff they may not like. The other interviews are Floorpunch, Cable, and Slam, the basketball magazine. This was a little too jock oriented for me, (in all aspects, not just cause of the sports) but it's very well done and if you like the hardcore (fuck that wimpy shit) this is for you. (GF)
PO Box 996 / Norwalk, CT 06856-0996

CLONES #9 / free
8 1/2 x 11 - copied - 8 pgs
A fairly decent zine. Stories about sex, shoplifting, and jobs, horror movies, 1980, and more. The layout is okay, no graphics or anything, but easy to read. The writing is fluid and the shit is *free*, so what more do you need? (JN)
Marc / PO Box 39 / Keene, NH 03431

CLUMSY SPIRIT #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 69 pgs
This zine rocks so hard! I have to admit that at first I was overwhelmed by the large amounts of text, but once I started to read it I couldn't put it down. Great stories about this guy's run-ins with the law, experience with the Danny Bonaduce show and much more. This is one of the best personal zines I have read in a long time. Funny, interesting and well written. *Go get it!* (LB)
Damon Gallagher / 8013 Harcourt Rd. #2 / Indianapolis, IN 46260

COMMODE #1 / 50¢ or 2 stamps
8 1/2 x 5 1/2 - copied - 20 pgs
I don't want to like this, but there's something about it that makes me smile. All about toilets- from high tech self flushing marvels to scary French toilet holes, with the amazing waterfall urinal at the Madonna Inn in between. Essay question: Is toilet humor punk? (JW)
R. Jones / 4740 Brighton Ave. / San Diego, CA 92107

COMMODITY #5 / $3
8 1/2 x 11 - offset - 68 pgs
I have mixed feelings about this zine. In fact, in most ways I feel that the good things that Josh brings to *Commodity* he also contributes to *Punk Planet*. However, Josh also has a coeditor named Tony who also makes some good contributions. Most of the interviews are above average (intelligent questions with longer than one line responses), and there are a couple of entertaining features, like the article reminiscing which records define certain periods of one's past (though this article breaks one of the cardinal rules that all zines should follow: I still can't figure out who the author is). This zine also shows that Josh and Tony are *not* infallible - I love the creative layout except when it backfires - see the Make Up interview for an example. The rest of the interviews are with Hell No!, Gameface, Satan's Pilgrims, The Elegents, and Charles Maggio of Gern Blandsten (this one was completely entertaining). The interviews also break the other cardinal rule: They just kind of end at the bottom of the page and you turn it over expecting to see more. Overall, I enjoy their confident and positive attitude, and of course, the good layout. (JA)
269 Lamartine #2 / Jamaica Plain, MA 02130

CONSPIRACY THEORY #1 / $1 ppd
8 1/2 x 11 – copied – 22 pgs
Pretty breezy read, but funny nonetheless. It has a punk rock quiz, columns about aspiring to be a hunchback, and church reviews that I assume are sarcastic. There are also some pretty cool rants and some intentionally simplistic cartoons. For it's small size, it makes up for it with its smart-ass sense of humor. (RD)
1940 Highland Ave. / Rochester, NY 14618-1141

DECEPTICON #2 / ?
5 1/2 x 8 1/2 - copied - 64 pgs
Although the editor has great intentions and a kick ass attitude, this zine left me wanting more. There is a ton of writing in

here that only touches the surface. This issue has many topics that are touched upon, but not really researched (or interestingly written for that matter).Short rants on euthanasia, straight edge, scene stuff, and punk fashion. Interview with our own Nick Fitt that was just a waste of space, and also a pretty in depth interview with FMD. This needs work, and a little more time... (LU)
1479 Carr Ave. / Memphis, TN 38104

DESTRUCTURE #1 / 55¢ stamp or trade
7 x 8 1/2 - copied - 28 pgs
This one left me feeling unsettled and slightly bummed. The comics are strange, saying nothing with no apparent focus. There's a meandering trip diary to Florida, an AWOL'd sailor's hitchhiking recollections and a story about a lottery-ticket-buying cross-dressing stalker who almost convinced the editor to quit her career as a gas station attendant. I liked the article about her hand fetish and the record reviews by a mom, dad, and their kid (family bonding via the latest Huggy Bear LP). A good thing to read when it's too hot to think that hard. (KW)
Kathy / 1258 East 25 St / Des Moines, IA 50317-2619

DOLL #117 / $?
10 x 7 - printed - 140 pgs
A super slick Japanese language magazine, with a big ugly photo of John Lydon on the cover. Despite that, I really enjoyed this- tons of great photos and the occasional English sentence made wading through it really worthwhile. Too many interviews to name them all- a short list includes John Lydon, Nomeansno, Hickey, and the Satanic Surfers, and from Japan Deathfile, Cherry Blossom, and Batties Boys. Plus an Alternative Tentacles discography. Get it if you can find it. (JW)
No. 303 Aota Bldg / 3-1-9 Kita, Kohenji Minami / Sujinami-ku Tokyo / Japan

DRAGSVILLE #3 / $3 ppd
8 1/2 x 11 - offset - 44 pgs
This is a great-looking magazine, mainly due to the cool cover art. If you're into garage punk and sixties-style rocknroll, this is for you. It always seems to me that zines covering this sort of music just exude enthusiasm (this being no exception), whereas other zines are fueled by bitterness or ego trips. In this issue: The Stipjes, The Drags, The Monarchs, Fortune and Maltese, The Troublemakers and more. It's 'the live it up magazine for music lovers'! How can you go wrong? (AM)
7318 - 111 St / Edmonton, AB / T6G 1H1 / Canada

EARQUAKE #52 / $2 ppd
8 1/2 x 6 - copied - 28 pgs - French
There are interviews with the bands Fleas And Lice, Skinnerbox, Animal Chin, Marmottes Aplaties, State Of Fear. There are also plenty of record and zine reviews. (HH)
Fred Leca / Le Menil / 88160 Le Thillot / France

ELEGANT DISCOURSE #1 / $1
8 1/2 X 11 - copied - 20 pgs
A publication for / by / about females who rock, but essentially highlighting Kim Deal as the centrifugal force around which girl rock revolves. I really liked the guitar tablature for Bikini Kill's "Reject All American" LP (although I couldn't figure it out. Chords? Picking?) and the daydream starring current rock gods is hilarious. Lots of ads, some local stuff, but not bad for a first issue. (TX)
823 Erskine / St Louis, MO 63125

FACTSHEET FIVE #61 / $6 ppd
8 1/2 x 11 - newsprint - 162 pgs
The crucial resource for zine fans of all sorts. If it's out there, it's probably been reviewed here. Thousands of zines have been alphabetized and sorted for your reading pleasure - quirky, medley, sex, fringe, punk, grrlz, personal, spiritual, queer, political etc. My only critique is that the reviews are not really very critical, so it's hard to judge if the zines you're reading about are actually any good. Aside from that, I really love reading this. If you're interested in the whole zine network, and for some reason you don't read *Factsheet Five*, well, now is the time to start. (MD)
PO Box 170099 / San Francisco, CA 94117-0099

FECAL FORCES #6 / $3 ppd
8 1/2 x 11 3/4 - copied - 24 pgs
While this zine out of Croatia tends to focus on the anarcho scene it goes way beyond the typical subjects dealt with in most such zines. There's an essay defending porn from an anarchist perspective, a guide to natural psychedelics, and a re-print of a hymn to Satan written by Aleister Crowley. There's also interviews with the likes of Blackbird, Betty Bondage and a whole bunch of other bands I've never heard of, record and zine reviews and a whole lot more. It's amazing how much info can be packed into such a small space. Worth checking out. (RM)
Boris Kukatz Milakovic / Sv. Duha 30 / 3400 Pozega / Croatia

FIERCE FEMME #1 / $2 ppd
8 1/2 x 11 - copied - 28 pgs
A zine for women with bicycles. It seems to be appealing to the late 20's crowd. Me, being a bike lady, felt it was too clean and mainstream for my taste, but hey, maybe I like it dirtier. So inside, they've got: Bejing women's conference, fun cycling songs, review of last summer's bike messenger races, poetry, an interview with a filmmaker, more poetry, fashion advice, stuff about Cypher In The Snow, 7 Year Bitch, the Home Alive collective, Skunk Anansie, and bike things from the internet. (JB)
1388 Haight St, Box 8 / San Francisco, CA 94117

FIVE KNUCKLE SHUFFLE #5 / $1 ppd
8 1/2 x 11 - copied - 28 pgs
This issue is packed full of all kinds of tidbits and stories, and probably one of the better issues of FKS I've seen. You get interviews with the Grumpies, an essay on theology, lots of zine reviews, record reviews and assorted columns. (JX)
PO Box 41 / Leland, MS 38756

FLASHPOINT #1 / $3 ppd
8 1/2 x 11 - copied - 60 pgs
Well, due to time constraints and the fact that I do have a life, I didn't read this entire zine. What I did get to however, was very well written and insightful. Every article in this issue deals with the topic of religion in one way or another and some of those areas covered include abortion, the use of religion to persecute Native Americans in Mexico and questioning the existence of God. There's also lots of comics and graphics and so much more I could never cover it all in such a short space. If you're looking for a good political read, pick this one up. (RM)
Shannon Colebank / PO Box 5591 / Portland, OR 97228

FLIPPITY FLYER #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
A good first issue here with interviews from the Queers, Swingin Utters and Bracket. There's also some central California scene reports, show reviews, assorted stories and several columns. So, a bit pricey, but a good read. (JX)
6515 Sabado Tarde #4 / Goleta, CA 93117

FLIPSIDE #106 / $3
8 1/2 x 11 - newsprint - 164 pgs
Being that this magazine is so thick, and the type so small, there is bound to be something to interest everybody in it. Interviews with the UK Subs, John Cale, The Monomen, Alehop Records, FiFi, Athan Maroulis, Asteroid B-612, The Foxations, Dystopia One, DGeneration, The Remains, Daddy Longhead, Joey Ramone, Bubby Girl, Bob Dobbs, David Jay Brown and more, with scene reports, record reviews, comics, and some nice full color road kill pics. I had to wonder about the proliferation of naked or semi-clothed, "oh-so-sexy" posing girly pictures, either in the ads for records or elsewhere, as there just seemed to be a lot of them. Is this some kind of hot rod rock kind of thing? Is it kitch or funny? Hey, I'm all for nakedness, but where's the naked, posing guys? Flipside gets the most words per issue award this month, even beating the bible. (TT)
PO Box 60790 / Pasadena, CA 91116

GULLIBLE #11 / 2 stamps or $1 ppd for two copies
5 1/2 x 8 1/2 - copied - 24 pgs
This is your basic personal zine. It doesn't suck but it just isn't all that. Record reviews, zine reviews, stories on biking and skateboarding and trips that this guy took fill the pages. A quick read, worth the two stamps but not more. (LB)
Chris Terry / PO Box 4909 / Richmond, VA 23220

HOOFSIP #31 / $2 ppd
8 1/2 x 11 – copied – 26 pgs
The last time I reviewed this, I couldn't stand it, but somehow the second time around (for me!) it seems much better and more humorous. This issue has a rant on coffee shops, a page devoted to campy 60's pictures, "if GG was reincarnated", parodies on "a man walks into a bar" jokes, and some funny, sloppy cartoons, all laid out in a hectic cut'n'paste style. (RD)
3505 Lakewood / Waterford, MI 48329

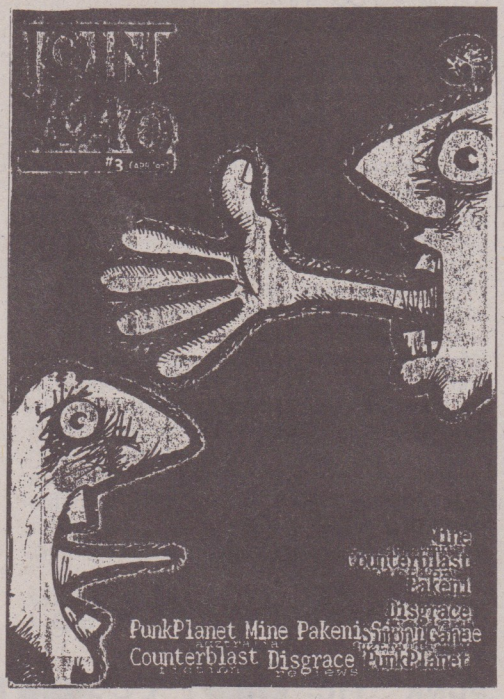
INTERNATIONAL STRAIGHT EDGE BULLETIN #21 / $3 ppd
6 x 8 1/2 - copied - 40 pgs
I reviewed this zine last time, and again his is a great issue. Lots and lots of contributors from all over the world are in here. Scene reports, and a good amount of writing...interviews with Monster X, Hablan x La Espalda, and Ramsey of AK Press. This issue is much thicker than the last, and again it rules. There isn't too much US representation which leaves me to wonder, but maybe it is for the better. (LU)
Y. Boisleve / B.P. 7523 / 35075 Rennes Cedex 3 / France

JACKPOT / $3 ppd
8 1/2 x 11 - copied - 32 pgs
This is not your mother's punk zine. There's a whole page devoted to panties, a 2 page photo spread of a panty fashion show, and stories having to do with sex, failed relationships, and a guide to when it's okay to fart. All this and interviews with Snuka, The Factory Press, and Indecision, a pretty good European tour diary, and killing chickens. Very good stuff indeed. (JW)
PO Box 155 / Cooper Stn / New York, NY 10276- 0155

JOIN KAO #3 / $3 ppd
7 1/2 x 10 1/2 - newsprint - 48 pgs - English
This is a great Danish zine, written in English. Some of the folks who do (or did) shows at 1000 Fryd, which is a great venue in Alborg, appear to also be involved in this. It has some intelligent columns (not an oxymoron) by folks from all over, esoteric fiction, interviews with Disgrace & Pakeni from Finland, Mine, Dan from Punk Planet, Simon from Arnie comics, loads of reviews and more junk. There's a good mix of N. American and European punk, which is cool. I liked this more than anything I've read in a while. You should send off those hard earned duckets and read it yourself. (MJ)
Box 2003 / 9100 Alborg / Denmark

LEGALIZE MURDER #4 / $1
8 1/2 x 11 - copied - 28 pgs
Bright kids, the eternal boredom of the bleakest Midwestern state, and actual tension with living nazi skinheads all frame this romp through the pages of *Legalize Murder*. There are also interviews with Guttermouth, FYP (and boy are they wacky and sarcastic), and The Grabbers. (AR)
PO Box 14007 / Lenexa, KS 66215

L'OREILLE CASSEE #9 / $4 ppd
11 1/2 x 8 - copied - 76 pgs - French
There are interviews with Jeff Dahl, Slapshot, Caps of Combat Rock, No Milk, Stink and Fred Leca of *Earquake* zine. There are also plenty of ads and reviews. (HH)
Broken Ear / PO Box 660397 / Sacramento, CA 95866



LOVE JANE #8 / #10 / 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs /16 pgs
So this girl sent two issues, #8 and #10, and #10 is so fucking messy I could hardly read it and #8 is nicely typed. Excuse me, aren't things supposed to improve with time? Whatever. Anyway, these are basically copies of this girl's journal. You know, the kind of half written poems everyone has lying around. If you like to snoop in other people's journals you might be into this, but I can't say I am. (LB)
2140 El Camino Real #1 / San Mateo, CA 94403

MAD MONKS #9 / $3 ppd
5 1/2 x 8 1/2 - printed - 60 pgs
A well reproduced zine with so much print and so many pictures. Top 10 lists, columns, interviews with: Cleatus, McRackins, Descendents, Smog UK, Blue Moon Recordings guy, Mutant Pop, Screw 32, also reviews, comics and UFO sightings. Help support our neighbors in Wales. (JB)
40 Partridge Rd, Roath / Cardiff / CF2 3QX / Wales / UK

MOTORPSYCHO #8 / $1 ppd
4 1/4 x 5 1/4 - offset - 18 pgs
Goddamned bikers, you think that you own the world. It's bad enough that I have to circle the block a dozen times when I'm trying to park, and you can just ride up onto the sidewalk like it's nobody's business. Now you're even putting out 'zines like this one - not a bad 'zine at all. Tiny and compressed, clean and sharp, with plenty to read even if you're not among those that "ride". An interview with the 1,4,5's, quick reviews and plugs, and much more from the area where punk and motorcycles overlap. (JH)
PO Box 1564 / Point Roberts, WA 98281

MUCKRAKER #6 / $1 ppd
4 x 5 1/2 - copied - 56 pgs
The "Oakland" issue - a city that has always been shrouded in mystery for me, even though it's only ten miles distant. Run down teriyaki-donut shops in the wilds of downtown, the history of organized labor in the city, the origin of the nickname "Jingletown", they're all in here. A personal 'zine with literary aspirations, if you will. (JH)
6019 'A' Idaho St. / Oakland, CA 94608

MULTIBALL #11 / $3 ppd
7 x 8 1/2 - offset - 60 pgs
When I was working a high-pressure, low-prestige office job last summer, my method of relaxation was to hit the pinball arcade around the corner and drop a few dollars on "Pinbot", "High Speed" or "Creature From the Black Lagoon". Somehow, a few quick games of pinball made all my problems disappear. Good to know that I'm not alone in my interests, though these guys are far more in the know than I could ever hope to be. Reviews of new machines, editorials (denouncing the current trend toward movie/pinball tie-ins), history, trivia, and a clear pinball-centered philosophy. If you've ever spent your last two dollars trying to wring a free game of "Master of Magic", then *Multiball* is required reading. (JH)
PO Box 40005 / Portland, OR 97240

MYSTERY MEAT #3 / $2 ppd or trade
8 1/2 x 11 - copied - 30 pgs
The all Canada issue. Interviews with Forbidden Dimension, Hudson Mack, Trigger Happy, and Loud Mouth Mason. Reviews, some columns. If Canada interests you, here is another view . (GF)
Box #118-2680 Quadra St. / Victoria, BC / V8T 4E4
/ Canada

NEWLAND #1 / $3 ppd (?)
5 3/4 x 8 1/4 - copied - 36 pgs
Newland s a cooperative effort by (mostly) Belgian punks who are highly critical of commercialism in the punk/hc/sXe scene. Maybe this is a little dry and largely focused on their scene, but I'm glad to see a project that does name names and go after these issues. I hope a lot of people see the pieces on zine production and distro, and the Gent squatter's pages also covered a lot of ground. There are columns and reviews but not much filler or ads. A good first issue, and I'm sure this'll improve. They want your imput. (JM)
Inge / Mastetop 20 / 2250 Olen / Belgium

OPERATOR #1 / one stamp
8 1/2 x 5 1/2 - copied - 12 pgs
A good honest first issue from a high school punk. It's good to see someone who still gets inspired by records and music. Mostly short bits about whatever is on Josh's mind - some of it is complaints, some of it is pondering. I like that most of the pieces start with, "I wonder..." or "I don't understand..." - he's not afraid to question and this makes me think that if Josh sticks with

it, this will become a good read. I guess I'm also biased because his list of inspiring song lyrics is pretty close to my own. (JA)
1201 Campfire Circle / Lincoln, NE 68512

PxOx #5 / $1 ppd + 1 stamp
5 1/2 x 8 1/2 - copied - 32 pgs
This guy loves ranting! There are rants on veganism, nazis, punks, and much more (totalling eight full-on rants). There are a lot of personal stories, my favorite being about sixth grade and how childhood experiences shape your grown self. Also includes the "boycott of the month" section, which is a rad idea (this month's boycott is on good ole Mickey D's). (LB)
PO Box 36 / Saratoga Springs, NY 12866

PANTS THAT DON'T FIT #9 / $1 & a stamp ppd
5 1/2 x 8 1/2 - copied - 34 pgs
This is a cool emo-punkish zine with a political slant. The only really dull part is the tour diary, but besides that, the reading's good. There's writing on community and activism, self defense, book and music reviews, sexual identity, bad tattoos, a critique of advertising, and even more. Worth checking out, for sure. (MD)
PO Box 720716 / San Jose, CA 95172

PARTYZANT #11 $4 ppd
8 1/2 x printed - 64 pgs - Polish
Congratulations to our brothers and sisters in Poland who are joining the west via NATO. Fuck the Military! This hardcore zine has interviews with the bands SFA, Turmoil, Day After, Too Damn Hype, Ten Foot Pole (no pun intended), Weston, Battery and others. There are also plenty of reviews. (HH)
Gregor Kazuro / Ul. Rydygiera 20 D-51 / 87-100 Torun / Poland

PAYCHECK #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 12 pgs
Right on! This is a good debut courtesy of a couple of cool folks named April and Mark. It is a bit thin but I'll take quality over quantity any day, and that's exactly what you get with this. These two can write and the short stories they offer up are great reading. The layout is all done cut and paste, which gives this a bit of a chaotic feel—but it's still really appealing visually and easy to read. Aside from the two short stories this comes with a few record reviews and interviews with The Drags and Rev. Norb. Hopefully number two will be thicker and if you have anything to contribute send it to... (RM)
235 Pacific Oaks #104 / Goleta, CA 93117

PITSLIME vol. 3 #2 / 2 stamps
7 x 8 1/2 - copied - 24 pgs
This is a free zine meant to bring together the Norman, OK scene. There's a good "scene unity" column and Betty + Judy skater comics, but editor Rob Banks should've stuck to writing about chili cook-offs. It's not Valentine's Day that sucks, tough guy, but assholes who think "the wife" is their property and rant about "bitches" and "harpies" without considering how their own alcoholic behavior contributes to the situation. Oh yeah, this is a "non-political" zine that recognizes a "big difference" between SHARPs, trads, and Nazis, but "doesn't give a shit." Except for the chili stuff, the rest of this isn't too good either. (JM)
Box 247 / 3334 West Main / Norman, OK 73072

PLASTIC BOMB #18 / $6 ppd
11 1/2 x 8 - printed - 132 pgs - German
Punks are the last idiots. This issue of Plastic Bomb has in depth interviews with the Descendents, Sepultura, Vitaminepillen, ZK and Skinhead Nation. There is an article on anti-fascist actions in Passau. There are plenty of record and zine reviews plus loads of great ads. Finally the zine comes with a 23 band compilation CD. (HH)
Forststr 71 / 47055 Duisburg / Germany

PUNK FICTION #4 / $1 + a stamp
5 1/2 x 8 1/2 - copied - 46 pgs
This zine could easily be filed into a big stack of black & white zines, blurring along with similar subjects, containing articles on feminism, fascism and punk shows, if you took it for a quick glance-through. But if you really concentrate on what the authors are saying you will find it's quite the opposite. It's kind of like a second step, as in, alot has been said and now it's time to back that shit up. Why is sexism far from over in the punk scene? What's wrong with music about drinking beer and riding a skateboard? What's wrong with another article on fascism? What's up with this nationalism shit? What's the punk scene in Poland and Canada like? A probing zine with a good sense of humor and a nice hard stance against major labels. Once again, benefits from the zine go towards putting on shows for Punx Against Profit, and that's some real shit, buddy! (TT)
Punks Against Profits / 1011 Upper Middle Rd E #1314 / Oakville, ON / L6H 5Z9 / Canada

PUNK FICTION #5 / $2 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
The theme of this issue appears to be the limitations of the punk scene, or what's left when you take away the music and the socializing - not much. In that vein there's a series of interviews with "grown-up punks" in their scene, some of whom I'm older than, and I certainly don't consider myself a "Grown-up" yet! Still, this is fairly interesting, like MRR's "Punks Over 30" issue. There's also an article against heroin use and a story by an ex-nazi skin. This is a good zine, with a cool attitude and a lot to think about. (AM)
Punks Against Profits / 1011 Upper Middle Rd E #1314 / Oakville, ON / L6H 5Z9 / Canada

PUNK PLANET #18 / $2
8 1/2 x 11 - newsprint - 144 pgs
The last time I reviewed this zine I liked it. This time I love it. Punk Planet's emphasis on graphic style no longer offends me as greatly as it did when it began and I find that its general content is the most digestible for me, all around. Within number 18 is a great interview with that man named Jello, a band called Kiss It GoodBye, a woman named Jody Bleyle, another band named Cast Iron Hike, a zine referred to as Bust, and all the assorted columns and hi-jinx that Punk Planet is known for. (AR)
PO Box 464 / Chicago IL 60690

PUNK ROCK VIDEO GUIDE / $2 ppd
5 1/2 x 8 1/2 - copied - 17 pgs
If you watch a hell of a lot of movies, you'll love this. Listed in it are all the movies that this guy considers "punk rock." Each one comes with a brief description, rating, and tells how readily available it is. Reading this made me want to sit on my ass all day watching movies that I never knew existed before. (LB)
PO Box 543 / Stn P / Toronto, ON / M5S 2T1 / Canada

RAD PARTY #11 & #12 / $2 each
6 x 4 - printed - 40 pgs - French
This small zine reminds me a bit of *Comet-bus* in style, but the contents are more band oriented. If you know French it will be interesting reading, if not you may only enjoy a few interesting drawings. But there is a good list of contact addresses. (HH)
SBP / B.P. No.07 / 78110 Le Vesinet / France

REV. RICHARD J. MACKLIN'S BOOK OF LETTERS #5 / $3 ppd
8 1/2 x 5 1/2 - copied - 48 pgs
If you've ever wondered what to do with all that spare time, look no further for inspiration. This is a collection of letters to various corporations and their occasional replies. Some of these had me laughing out lou, at how absolutely clueless the public relations staff of major corporations can be. Big Fun. (JW)
1298 Commonwealth Ave. #4 / Allston, MA 02134

RIGSBY #6 / $3
5 1/2 x 8 1/2 - copied - 76 pgs
From the Just One Life collective in Brighton we get *Rigsby* zine. Lots of reviews of records and local shows, interviews with Lunachicks, Battalion of Saints, Crumbs, New Day Rising, and Dr. Strange. Short editorials and lottsa photos round this out well. Nice focus on their local scene without being too insular to be of interest to those of us on the outside. (GF)
142 Springfield Road / Brighton, East Sussex / BN1 6BZ / England

SCUMFEAST #4 / $2 ppd
8 1/2 x 11 - copied - 40 pgs
Equal parts of writing about sex and interviews with various bands. The interviews are a bit on the racy side, and the sex is anything but vanilla. This is one of the better punk/sex zines I've seen, but it's definitely not for the timid. Interviews with Molotov Cocktail, Murder Junkies, The Unabomers, and James At 15. Plus zine and music reviews. (JW)
PO Box 12702 / Raleigh, NC 27605-2702

664 #1 / $?
8 1/2 x 11 - newsprint - 56 pgs
I don't really know what I think about this

zine. On one hand, it's thick and has a lot of substance. On the other, it's incredibly inconsistent. You have interviews with Kiss It Goodbye, By The Grace Of God, and Torches To Rome, which are very well done (unusually so) - interesting and intelligent. Then you have short interviews with Matt Anderson of Gravity Records and Charles Bronson, where the questions are like "If you all got on a scale at the same time how much would you weigh?" and "Who is your best friend?" A few ponderings about the state of punk/hardcore and some columns are also inconsistent - some good, some from way out in left field. There are other short interviews and, overall, I think this is a good zine, despite the shitty (and again, inconsistent) layout for the most part. Obligatory review section included. (JA)
1775 Bard Lane / East Meadow, NY 11554

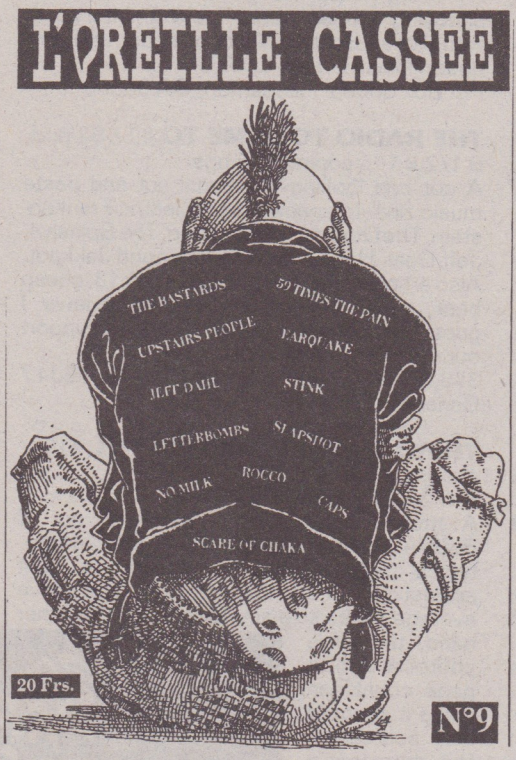
SMELL OF DEAD FISH #39 / $1
8 1/2 x 11 - copied - 18 pgs
I have enjoyed Skott's zine in the past, but this is something different and more special. It's not the usual record reviews and columns and shit. It's a children's book, about growing up. It's pretty funny in a cynical kind of way at first, for example, it says, "Life was very expensive, so I got some parents... They enrolled me in school... They treated me very well... ", accompanied by pictures of a pay toilet, a cage full of lab rats, and a human shaped shooting range target. It made me chuckle. Then it got pretty serious with lots of pictures of open roads and people in anguish, heading in a more reflective, if not existential direction. It's really hard to explain, but it hits you on a human level, questioning relationships with friends, work, and old age. It's very touching and I think you should check it out. It's funny what some people can do with so few words and pictures. (TT)
PO Box 484 / Pensacola, FL 32597

SMELL OF DEAD FISH #40 / $1
8 1/2 x 11 – copied – 22 pgs
This is quite a read, with lots of small handwritten text chronicling the author's trips all around the country, and it came with a blue crayon duct-taped to the side, with a page of scratch'n'sniff crayoning, drawn by hand! There's loads to read, and there's lots of bang for your buck, so what are you waiting for? (RD)
PO Box 484 / Pensacola, FL 32597

SOFT KILL #7 / $2
5 1/2 x 8 1/2 - printed - 20 pgs
Lots of subversion here. The direct action ideas involving the internet or electronics flew high above my head, but there're plenty of everyday suggestions, phone numbers and motivation. Don't have this in your possession if you get caught. (TX)
PO Box 4032 / Attleboro, MA 02703

SOS IN BIG #6 / $3 ppd
8 1/2 x 6 - printed - 38 pgs - Latvian
Anarchist punk hardcore from Kuldiga, Latvia. There are interviews with Rejectee Army, Verbalvi Delikt, and Valmiera. There are also scene reports, reviews and contact ads including Russia. When we want to eat meat, why don't we eat Nazis? Because they're boneheads. (HH)
De La Muitnieks Tapes / A.K. 208 / Kuldiga LV-3300 / Latvia

SOUND VIEWS #45 / $2 ppd
8 1/2 x 11 - offset - 46 pgs
The magazine of, and I quote, "subterranean music and culture" which might refer to bands formed and watched by neolithic cave-dwellers. Features interviews with Al Goldstein's personal caricaturist Danny Hellman, bands like Vision of Disorder and the Insteps, a great feature on the Fugs, and assorted odds, ends and goings-on about (their) town. A long-standing favorite, with plenty of that self-effacing East Coast sense of humor that we hear so much about. Sharp issue. (JH)
96 Henry St. #5W / Brooklyn, NY 11201-1713



SPACE MONKEY VERTIGO #8 / $1 & 2 stamps
8 1/2 x 11 - copied - 22 pgs
Boston zine with Eastern European connections. News and history from over there, plus an interesting account of a (compulsory) visit to a Budapest jail. This is a brief read but cool. Each issue includes a free condom. "Fornicate and sodomize and at climax think of us. It's all we ask." (AM)
PO Box 629 / Boston, MA 02117

SPAGHETTI DINNER & DANCING #9 / $1 ppd or stamps
5 1/2 x 8 1/2 - copied - 22 pgs
The main piece in this issue is a story by Randy about his 11 day drive up to Tillamook, Oregon to visit a friend, camping and bugging out in the Redwoods along the way. It's well written, and really puts you in the passenger seat. Also included is a very interesting article on whaling in the 1800's by Mr. Mason. I know that sounds boring, but it really isn't, there is lots of blood, harpoons and death interwoven with solid historic references. A cartoon and some standard band & zine reviews later, I was satisfied with the Quantity and would quickly snatch up the next issue for a healthy zine dinner given the opportunity. (TT)
PO Box 2536 / Missoula, MT 59806

SPANK #20 / $2 ppd
8 1/2 x 11 - copied - 48 pgs
Unbelievable - 2 good zines in one month. It must be some kind of record. And both of them have orange covers - maybe this is some kind of signifier. Spank comes from Iowa, and some of their interviews are great, namely the ones with Lance from J Church and Tim from Liquid Meat Records. They also interview Less Than Jake, House Of Large Sizes and numerous others. Some of them are done in more article formats, with a narrative and quotes from the band, and they ask everyone about being spanked as kids. They do a ridiculous number of reviews of many quirky bands, including a page of the "spank shit list" stuff that they thought was truly terrible, and they even review demos. (MJ)
1004 Rose Ave. / Des Moines, IA 50315-3000

SPARE CHAINS #5 / $1 + 2 stamps
8 1/2 x 11 - copied - 16 pgs
Not a lot to say about this zine. It's not as long as the 16 pages would seem to make it. Mostly record reviews and articles and stories with a Rhode Island bent. Maybe you should wait for the anthology of all the issues and then just get a recap of this one. (JX)
35 Sylvia Dr. / Warick, RI 02886

SPITTING IMAGE #5 / $2
51/2 x 8 1/2 - copied - 37 pgs
Sloppy punk mag with a fondness for 1977. A lot of the photos are too black to see and he's anti-typewriter, so bring your reading glasses and maybe a crusty translator. There are record reviews, a comic or two, stuff about hating PC and being a punk, a real lousy interview with a band called The Fuck Boys (not the same one that later changed their name to Hickey) who sound like a bunch of morons. Some of this shit was annoying, but it's sincere and negative, and you can probably find two bucks worth of change under a couch cushion somewhere, so get it. (JN)
Erik / 1009 Heatherfield Ave / Rosamond, CA 93560

STINK IN PUBLIC #2 / $1
51/2 x 8 1/2 - copied - 44 pgs
Pretty typical zine, but it seems like it's heartfelt. Articles on straight edge, veganism, sex versus masturbation, and more. Interviews with George of the Halflings and with the CFCs. Kinda sweet, but nothing real mind-blowing. (JN)
7741 Ohio St / Mentor, OH. 44060

STRAWCLUTCH #1 / $1 ppd
8 1/2 x 11 - copied - 24 pgs
Noodle worshiping Aussie punk zine featuring interviews ranging from thoughtful (Citizen Fish) to silly (Nothing Cool) to dumb (567). Eric's also putting out a resource for Australian DIY a la *Book Your Own Fuckin Life*, plus it's got that bitchin' girl from the Avengers on the cover! (KW)
Eric Wedgwood / PO Box 1601 / Lismore, NSW / 2480 / Australia

SUBURBAN HOME #6 / $2 ppd
8 1/2 x 11 - newsprint - 48 pgs
Don't let the page count fool you, because there are a whole lot of ads in this baby. Content-wise, this is fairly digestable. Why

trademarks are a good idea, ponderings on if Lookout sucks or not, and a heap of record reviews. For the two dollars, you also get a pound of other zines, stickers, posters, etc, as well, which might be really cool, or might just be a way for SH to unload their trash. (JN)
1750 30th St #365 / Boulder, CO 80301

TEENAGE WARNING #23 / $3 Europe, $4 world
8 1/2 x 11 - glossy - 36 pgs
An interesting montage of "real" skinhead and punk stuff. Interviews with the Exploited, Youth Brigade, the Skatalites, lots of music reviews and yeah, it's in English. (AR)
Johan Van Mieghem / Postbus 46 / 9050 Ledeberg / Belgium

1 0 THINGS JESUS WANTS YOU TO KNOW #15 / $2 ppd
8 1/2 x 11 - offset - 56 pgs
This zine opens with a perfect editorial on the phenom of crusties and street punks begging other punks for beer and money. Don't hound other punks who work shit jobs for shit pay, as the editor spews...The other pages are just as good as you get letters, columns, piercings, interviews with the Bouncing Souls, the Bloodclots and Cheater Slicks. There's also a story on "good" radio, tons of reviews and even classifieds. Glad to see this zine isn't a seatle-type zine. (JX)
1407 NE 45th St. #17 / Seattle, WA 98105

TEN THINGS JESUS WANTS YOU TO KNOW #16 / $5 ppd
8 1/2 x 11 - offset - 68 pgs
"Washington's biggest music zine," and who am I to argue with 'em? The latest installment in this long running series features Scared Of Chaka, Chokebore, The Spider Babies, lots of columns, photos, recipes, and the obligatory pages and pages of music reviews (of lots of genres, not just 'punk'). Fat and packed solid with cramped type, this'll keep you going for days. (AM)
8315 Lake City Way NE #192 / Seattle, WA 98115

THE CRICKETS SEEM LOUD #1 / $3 ppd
8 1/2 x 11 1/2 - printed - 28 pgs
Considering I scored a big fat zero on the "How Straight Edge Are You" quiz contained in this zine, I'm not sure I'm the right person to be reviewing this. But hey, I'll give it a fair shake. Overall, this is pretty boring and a chore to read. Some of this has to do with the editors being Austrian and their English isn't the best in the world. There's the standard reviews section in this, along with Surface and Descendents interviews as well as short pieces on going vegetarian and facism. Mediocre. (RM)
Ziggy Wober / Kahlenbergstr. 6 / 3042 Wurmla / Austria

THE DAMAGE IS DONE #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
A good balanced zine with crummy comics and cut and paste layout. Interviews with: Wormhole Star, The Idiots, Pet Lamb and Neckweed. Also editorials about school sucking, raves, hippies and the joy of mail order. Oh hey, this zine is from Ireland, neat huh. (JB)
Breffni / Courtown Rd / Kilcock / Co. Kildare / Ireland

THE PROBE #6 / $4 ppd
8 1/2 x 11 - printed - 132 pgs
The very first thing you notice about this, is that it's really well done. A glossy cover, nice clean layout, and lots of photos. After that it gets kind of hard to judge. Is this a big budget punk zine with nude photos, or a cheap porno magazine that also covers the punk scene? The punk part is great- really good interviews and page after page of music reviews. The rest of it is either pictures of people (mostly women) being naked, along with well written but annoying stories about fucking. Interviews with Hickey, Schlong, Alcoholocaust, and porn queen Nina Hartley. (JW)
PO Box 5068 / Pleasanton, CA 94566

THE RADIO TOLD ME TO #2 / $2 ppd
8 1/2 x 11 - copied - 18 pgs
A not bad looking traditional cut and paste music zine. Interviews with: Electric Frankenstein, The Donnas, The Mosrite, The Splash 4, Jeff Dahl, Head, Resin Scraper and Jakkpot. Also articles about Crime, Bad Luck 13, cheap beer, cheap smokes and record reviews. I guess that covers it and remember to support our Canadian neighbors. (JB)
375 Bronson Ave / Ottawa, ON / K1R 6J4 / Canada

THIRD PARTY NEWSLETTER #15 / stamps
8 1/2 x 11 - copied - 8 pgs
A straightedge/hardcore newsletter out of Buffalo. While in some ways it's very stereotypical (finger pointing in the photos, rant against religion, scene reports), this was above average for its size and format. On the other hand, the large photos and short page count can make it seem to lack substance. But there are a few good reports and rants (and no interviews or reviews, thank god), some talk about inspiration, and a few helpful hints about putting up bands (remember to ask your parents if it's OK for bands to stay first). (JA)
Nick / 21 Nancy Lane / Amherst, NY 14228

THE VANDALS' VOICE #6 / $9.95 ppd
8 1/2 x 11 - offset - 22 pgs
The $9.95 cover price disturbs me, even though it includes a split 7" with two bands I've never heard of - but then, Australian dollars are worth less than American ones. *The Vandals' Voice* is a black-and-white comic featuring plenty of eye gouging, skull-crushing and lighthearted violence all around. Maybe you're supposed to listen to the EP while you flip from page to page, but I don't know how much that would enhance the experience. (JH)
PO Box 703 / Kensington / NSW 2033 / Australia

TRI DRUGARA #7/8 / $6 ppd
8 1/2 x 12 – printed – 88 pgs - Serbian
This baby is a monstrous double issue, and while I won't even try to name all of the bands interviewed, a few are The Vibrators, The Ramones, The Business, VGS, Peter & The Test Tube Babies, and a hell of a lot more. Squeaky-clean layout, excellent printing job, and lots of beautiful photos for those who can't decipher the language. (RD)
Skerliciva 7 / 21000 Novi Sad / Yugoslavia

UNDER THE VOLCANO #37 / $2
8 1/2 x 11 - printed - 52 pgs
I have had great feelings of despair lately. Just facing the realities of life long loneliness, of never being able to relate to another living soul. I was wrong. I was able to relate with (and even to relate enough to disagree with much of) Under The Volcano. Interview with the McCrackins, lots of columns (by interesting folk indeed), and tons of reviews. (AR)
PO Box 236 / Nesconset, NY 11767

UNDYING #1 / 32¢ stamp
5 1/2 x 8 1/2 - copied - 24 pgs
This is handwritten, messy, and dull. It's 75% show reviews with quickie interviews with the singers from Groovie Ghoulies and the Queers. Also a few rants about why vandalism is bad, why people wouldn't accept free leftover pizza from this kid Dave at the gas station and how those pinnacles of virtue known as Earth Crisis smacked his friend with a guitar at a show (not a 'storm) warranting 20 stitches in the head. I would tell this kid to keep his day job, but it's doubtful he even has one. (KW)
Blake / 8409 Broadview Rd. / Broadview Hts, OH 44147

VICTIMS OF CIRCUMSTANCE #?/ $1+stamp
8 1/2 x 11 - copied - 26 pgs
A funny zine (unintentionally?), that goes from handwritten to computer generated text. There's a lot of stuff in this thing. Let's see: editorials galore, such as free speech stuff, gangsta' style, Christians, control freaks, review and a couple interviews. Take the time with it, it's from New Jersey. (JB)
148 Papscoe Rd / Hewitt, NJ 07421

VEIW #2 / $1 ppd
8 1/2 x 11 - copied - 30 pgs
Generated by a staff of mostly high school kids from Detroit, *Veiw* has a definite local slant. Interviews with local bands Out of Touch and Funbox, cool map to tunnels and abandoned buildings, photos of local graffiti, and columns on how cool their school paper is and an iconoclastic teacher who wants to "tear down the system from the inside." Comes with instructions to a hilarious Simpsons drinking game, a Mac formatted disk with funny folders, and it's spiral bound! Ooh weee, Cleetus! (KW)
23871 Longacre Rd / Farmington, MI 48335

WHAT HE DID #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 16 pgs
This is a very personal dive into the author's

experiences and repressed feelings dealing with rape. It must have been pretty difficult to write about and maybe even harder to distribute, fearing readers would dismiss it as bullshit, or lies. I'm sure it took guts, and hopefully the rewards of this effort will be not only the readers better understanding of rape, but also some of the self-realization that comes with getting strong feelings on paper, or bouncing ideas off other people. Another interesting thing about her ideas are the Hare Krishna influences, such as, "Real women's liberation is liberation from thinking you're a woman.". Agree or disagree with these ideas, this is still a great effort at putting a serious issue all up in your face, and I can really respect that. (TT)
Casey / New Vrindaban Rd. #1 Box 319 / Hare Krishna Ridge, WV 26041

WHY NOT? #2 / Free
5 1/.2 x 8 1/2 - copied - 14 pgs
Ahhh! I guess I'm just not positive enough for this zine. This guy is so fucking into being happy that it makes me sick! He lists all the things that make him happy (sunshine, nice people) and all the things that he thinks are cool (the earth, Calvin and Hobbes). If you're a hippie you'd be into this zine, otherwise stay away! (LB)
39275 Sutter Dr / Fremont, CA 94538

WORKING FOR THE MAN vol 2 #1 / $3
5 1/2 x 8 1/2 - copied - 26 pgs
Subtitled "stories from behind the cubicle wall", here is a collection of rants against slave driving employers. The content is a little thin for the price (why not use the company xerox for free copying?) and one article raised my hackles by sinking to sizist and sexist slurs to put down an already obviously tyrannical boss. However the spirit is definitely there. (TX)
Stroboscope / PO Box 460125 / San Francisco, CA 94146

WROTH #7 / $1
5 1/2 x 8 1/2 - copied - 32 pgs
Okay there are three reasons why I'm frightened of this zine: 1) This guy thinks that he is the pimp mack daddy metalhead, 2) Three pages of text are devoted to wrestling and another page to wrestling video reviews, 3) This guy is in a Twisted Sister cover band. I'm not tough enough, metal enough, or whack enough for this shit. (LB)
PO Box 16511 / Rocky River, OH 44116

MORE LISTINGS

BAH #2 / $1 ppd or trade
Fun little zine. Random thoughts about Canada medicare, school, government, and reviews.
PO Box 29102 / Thunder Bay, ON / P7B 6P9 / Canada

COCKAMAMIE CHARACTERS #1 / $2.00 ppd
Deranged comics that show the influence of drugs and/or dysfunctional upbringings. Some of these 'cockamamie characters' are highly similar to people in my day to day existence.
3505 Lakewood Dr. / Waterford, MI 48329

CORONET #1 / free (send stamps), or trade
Interviews with MTX, The Queers, and stories.
PO Box 176 / Gardiner, NY 12525

DASFACHA! #7 / $2 ppd
Personal zine with lots of stories and comics.
2041 King Lane / Myrtle Point, OR 97458

DOLL #118 / ?
8 1/2 x 11 - printed - 144 pgs
High quality mag, written in Japanese. Interviews with Jello Biafra, Hi-Standard, The Count Backwurds, and more.
No. 303 Aota Bldg / 3-1-9 Kita / Kohenji Minami / Sujinami-ku / Tokyo / Japan

DOWNSTREAM DISCOURSE #1 / stamps
Listings of 'essential' LPs, editorials (on the subjects of religion, drugs and day to day survival) and opinion.
PO Box 3181 / Vernon, CT 06066

59¢ #18 / $1 ppd
A dog show, the importance of recycling, arcades, violence and suicide, television, more random writing.
PO Box 19806 / Seattle, WA 98109

GENERIC 101 #6 / trade
Short - some personal writing. The editor's parents contribute.
PO Box 13681 / El Cajon, CA 92022

JOURNALS OF THE INSANE #4 / $2
Interviews with Screw 32 and Let's Go Bowling. Poetry, record reviews, band snaps.
PO Box 7152 / Garden City, NY 11530

A LIGHT IN THE ATTIC #2 / ?
A nice little 4 pager that contains mostly reviews of records and shows. And don't forget the zine reviews! That's about it.
PO Box 343 / Merrick, NY 11566

NO PROBLEMS #1 / 2 stamps
Show, zine and record reviews, lots and lots of personal columns and a Lagwagon interview.
PO Box 8614 / La Crescenta, CA 91224-0614

PASSIVE LOBOTOMY PRESS #8 / free (send stamps)
Lots of political rants, a reprint of an MRR column, the mandatory Little Rad cartoon, all done with a political slant.
2500 NW Regency #106 / Bend, OR 97701

SCHISM-ZINE #3 / $2 ppd
Letters and stories.
1870 Crestwood Ln / Muskegon, MI 49441

SCREAMS FROM INSIDE #6 / $2 ppd
A newsprint political zine with articles on capitalism, anarchy, IWW, crime, female prisoners, personal stuff.
Carissa Screams / 23 Washington Terr / St. Louis, MO 63112

SHADOW FANZINE #3 / $1
A decent SxE zine with some liberalish rants, an interview with Instill, and reviews.
136 Forest Rd. / Mountaintop, PA 18707-1319

SLOTH #2 / $1 ppd
Short interviews with the Descendents, Squirtgun, The Suicide Machines, Johnny X & The Groadies, and Furious George. Article on cock fighting that is actually pretty good.
PO Box 788 / Battle Ground, WA 98604

SMELL OF DEAD FISH #38 / $1
8 1/2 x 11 - copied - 32 pgs
You like tales of touring? Stories of fights? Of drinking? Being thrown in jail in New Orleans, maybe? Mmmm, how about skateboard poetry? Performance art about menstruation? You'll like this.
PO Box 484 / Pensacola, FL 32597

STEALTH ORDEAL #2 / $1
A hardcore punk zine, with Gun Pro, music and movie reviews, and reprinted Poison Idea lyrics.
2825 E Burnside Box 148 / Portland, OR 97214

SUBVERSION #1 & #2 / 1 stamp ppd
These are 3 and 2 page zines, respectively, with some statistics on poverty and excerpts from Barbara Kruger in the first, and stories of rehab, school and cops in the second.
McKenna / 4720 Hillcrest Ave. / Fair Oaks, CA 95628

TIN CAN #2 / $1 ppd
Long personal columns, record reviews. An interview with Hot Water Music.
PO Box 1885 / Columbia, SC 29202

TROUBLE BOUND # 6 / $2
Ska, ska, ska! Interviews with the Cherry Poppin Daddies, Royal Crown Revue, the Specials, The Suicide Machines, the Skunks, and Reel Big Fish.
8334 Alden Rd. / Lenexa, KS 66215

VERA KRANT #8 / ?
5 1/2 x 8 1/2 - copied - 32 pgs
Zine out of the Netherlands. Seems like there's got to be more than eight. Stuff about Demolition Doll Rods, Couch, and more.
Oosterstraat 44 / 9711 NV Groningen / Holland

VERA KRANT #9 / ?
In Dutch. Plenty of writing - music and more. Looks good.
Oosterstraat 44 / 9711 NV Groningen / Holland

YOURS TRULY #2 / $1 ppd
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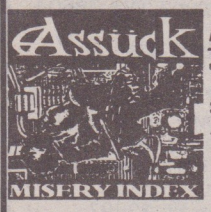

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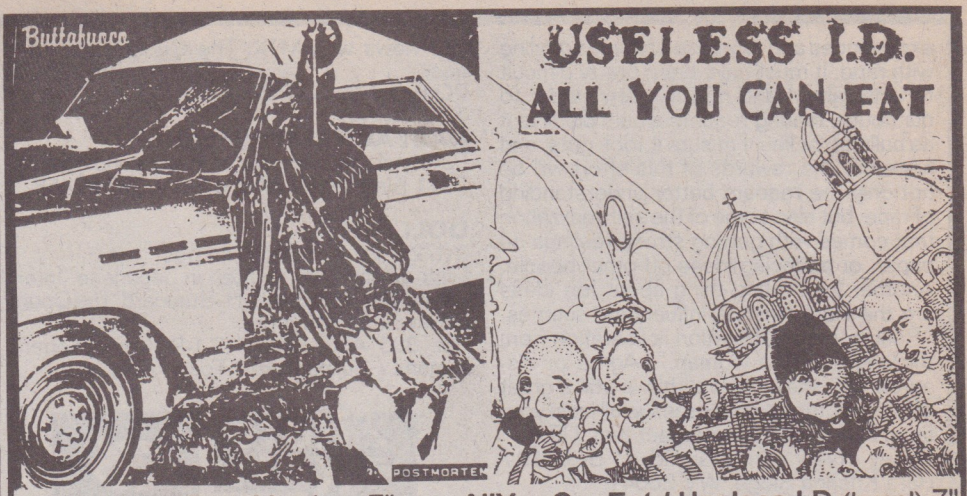

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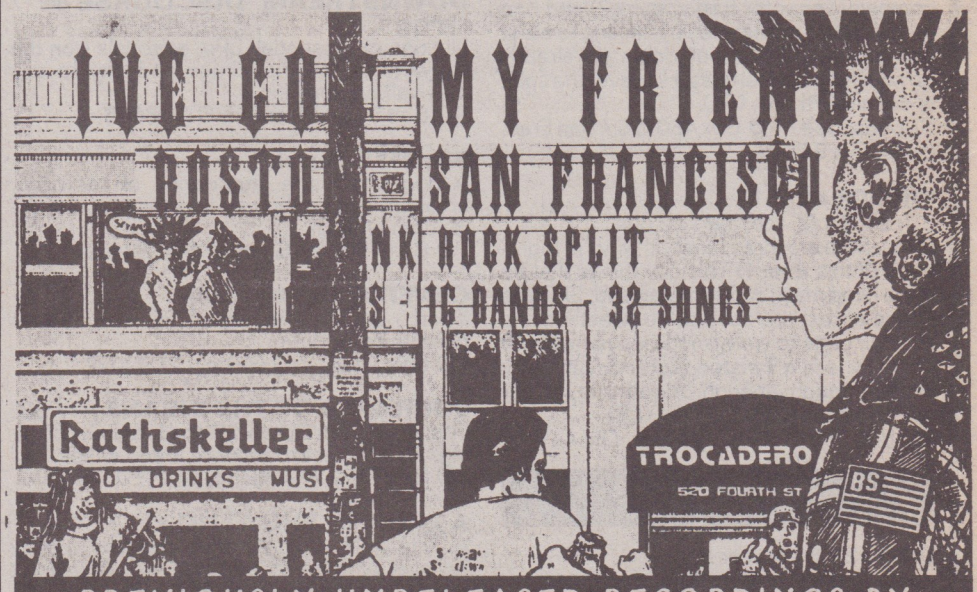

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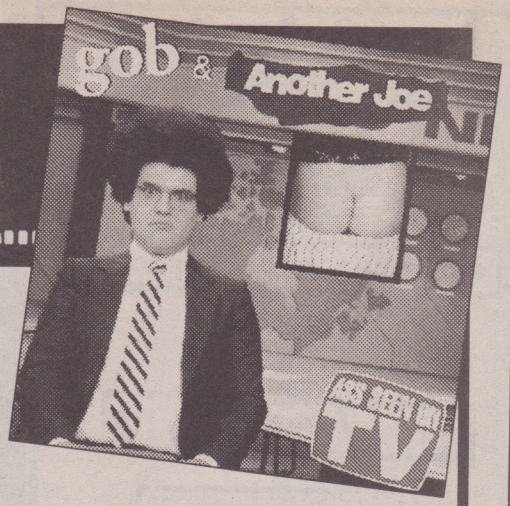

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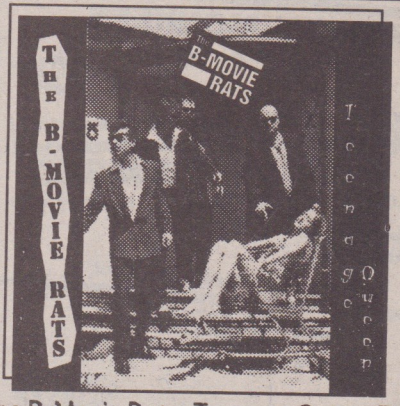

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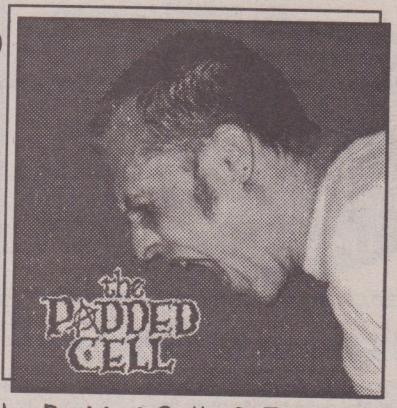
OUT NOW



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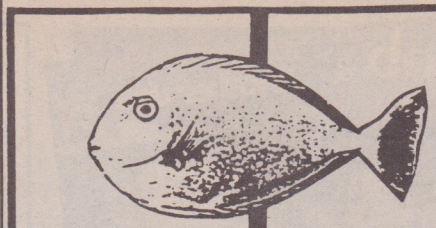

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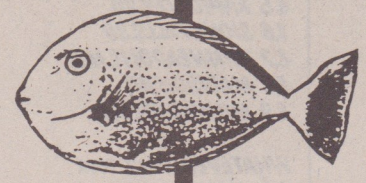

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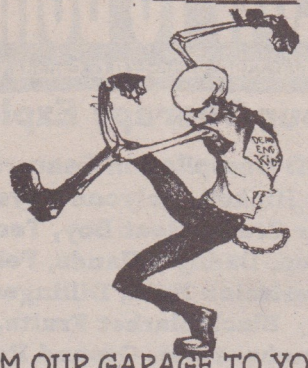

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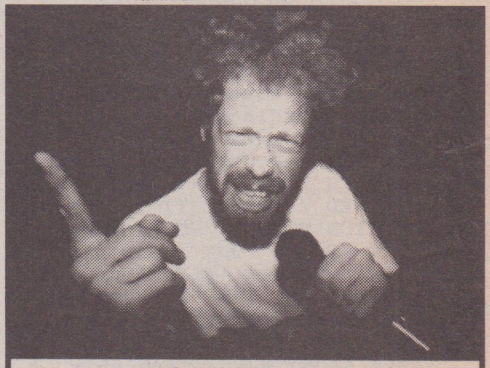

"... this guy never shuts up..."

– *Maximum Rock & Roll Nov 96*

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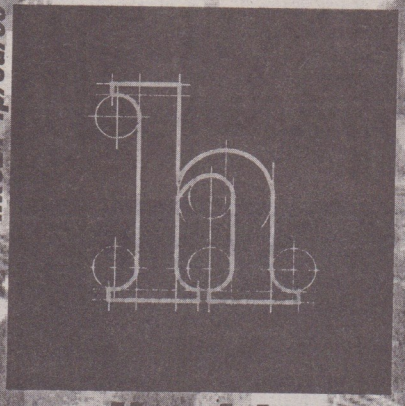

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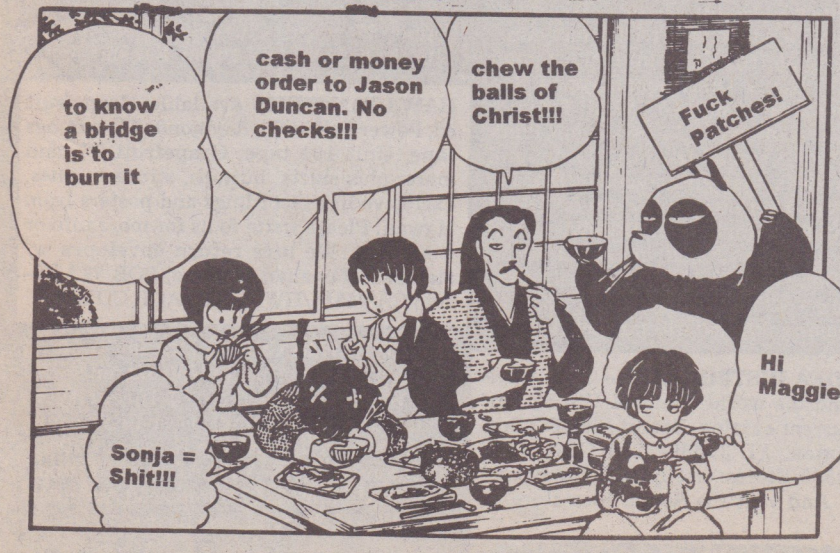

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LOOKING FOR: Nirvana - "Love Buzz" 7", Pussy Galore-Anything, Loop, Spaceman 3, The Fluid-Punch n' Judy lp, old Glitterhouse and Sub Pop. Ryan Richardson, 31230 Springlake, apt #6301, Novi. MI 48377; (810) 926-6443.

DEATH SQUAD 1997 US NoiseTour - Death Squad is a noise performance unit. Documenting the end of the world & millennium in relation to the collective unconscious. We will be touring across the US starting March 1997. For more info or to book a show call: (1.800.369.3767 voice mail) or (510.649.0841 home/message) or write: Michael, PO Box 411315, San Francisco, CA 94141-1315.

WORLD-WIDE PUNK ROCK for sale. 2000 items 7"/12"/Albums. I've got megarare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards (Finland, Italy; Switzerland), Victims, Razar, Glueams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC's or $ 2 for complete list to Ingo Eitelbach, P.O. Box 1319, 23833 Bad Oldesloe, Germany. Fax +49 4531 67733 (Tel 67438), E-Mail 101603.2202@compuserve.com

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DIY NON-PROFITEER made patches for punks. I have Crass, Adicts, Casualties, Blitz, Vice Squad, Ducky Boys, Pinkerton Thugs, Exploited, Misfits, Anti-Flag, Subhumans and more soon. All patches have black ink on canvas. Send me either a few stamps, studs or spikes, a patch or some change to: Jimmy/ 135 Central St./N. Reading, MA 01864

FOR TRADE (All originals, No bullshit!); Maggots;Tammy Wynette 7", The Eat: God Punishes The Eat 7", Xtraverts: Blank Gen 7", Baloney Heads: I'm A Drunk 7", Freeze: Tourists 7" Checkmate: Only 7", Panics: Wanna Kill My Mom 7", Breakouts: All We 7", Stalin: Stali~ism 7", Nabat: Laida Bologna 7", The Dogs: Slash Your Face 7", Ed Nasty & The Dopeds 7" etc tons more all around the world!!! We trade or sell.(Massive catalogue for $2 / 3 x IRC) Write,call or send fax/email to: A.A.R. c/ o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

WANTED (Original 1st pressings only); Nubs: I Dont Need 7"(wp $100),Hollywood Squares: Hillside Strangler 7"(wp $150),Freestone: Bummer Bitch 7"(wp $150),Tapeworm: Break My Face (wp $150),Hugh Beaumont Experience: Cone Johnson 7"(wp $250),Count Vertigo: X Patriots 7" (wp $100), Arson: White Folks 7" (wp $100), Spys: Underground 7" (wp $100), Village Pistols: Big Money 7" (wp $200), Eat: Communist Radio 7" (wp $200), Fresh Color: Dance Around 12" (wp $100), Child Molesters: Wholesale Murder 7" (wp $200) etc 70 s & early 80's punkrock obscurities from all around the world! ! ! We buy or trade so write,call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

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FOR TRADE...Gism/Detestation LP, Zooo/ Final Agony 7" EP, Gauze/Fuck Heads LP, Equalizing Distort LP, LSD/Destroy flexi, Friction/Live 79 10" EP, 1st LP, Gai/Extermination flexi, Cobra/Break Out 7" EP, 1984 7" EP, Outo/1st LP, Half Wit Life 7" EP, Kuro/Who The Helpless 8" EP (original), Fire flexi, Anarchy/1st LP, 3.3.3 7", Not Satisfied 7", Systematic Death/ 1st flexi, Flash Back 7" EP, Step 7" EP, Final Insider 12" EP, V.A/Hold Up Omnibus 8" EP, V.A./HC Unlawful Assembly LP, V.A./Great Punk Hits LP, V.A./Outsider LP, V.A./Shoudoku Gig LP, V.A./Hold Up Vol 1 LP, Widows 7" EP, Seize 7", Crossed Out (original) 7" EP, Malin Heads 7" EP, Shitlickers 7" EP (original), Eater 7" (Jap press), Ramones 7" (Jap press), Generation X 7" (Jap press), S.O.B., Stalin, Mods, and more!!! I want 70's/80's punk/HC. Please send me your trade list!!! Yoshiaki Nagano, 3-29-5-103, Daita, Setagaya-ku, Tokyo,155, Japan.

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WANTED! LPS: Proletariat-Soma Holiday, Big Boys- Where's My Towel, Dayglow Abortions- Out of the Womb, and Bloodstains Across: UK, Europe, and Finland. Send replies to: J.H. P.O. Box 515, Seattle, WA, 98111-0515, or leave a message at (206) 728-2813.

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WANTED: 7'S, 12'S, lp's, live tapes, videos, boots, interviews/reviews, t-shirts, etc. by the following: Upfront, Unit Pride, Turning Point, Project X, Youth of Today, Bold, wide Awake, Insted and any other 80's HxC bands. Send lists/prices to: Dave Goreham/ 60 Leahouse Rd./ Oldbury, Warley/ West Midlands B68 8PE England

AUDIO/VIDEO TAPE traders wanted: quality recordings, quick served. Misfits, Ramones, BTS, DK's, ANWL, Pistols, CJ's, GBH. Your list gets mine. Greg Gibson/ 507 N. Marshall/ Clarksville, IN 47129

KPSU IS DOING "wide world of punk" HC radio show from 10:00pm - 1:00am. Looking for bands locally & internationally. Or if you just feel like writing please contact "wide world of punk" c/o Todd Norin, 120 SE 24th, Portland, Oregon, 97214. No racist or homophobic releases please! Rock n' Roll, punk, hardcore thrash only!

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PUNK-EROS - The best Latin Punk & Alternative music. Free mail-order cataqlog. Grita!=Scream! POBox 1216, New York, NY 10156. E-mail: info@grita.com Web: http://www.grita.com

JUST AS TIM ALLEN needs to be shot, you need these records: Front Line Assembly-Digital Tension Dementia 12", V/A- Animal Liberation LP (promo), Nirvana- Smells Like Teen Spirit 7", TSOL- Dance With Me LP. Also: The Best of Touch & Go Zine/ 7". All records sealed/new. Send your best offer to: Alex Faber, 107 Kensington Ave., Norwood, NJ 07648. Thanks!

SEPTIC DEATH FOR SALE 'Somewhere in Time' 7" & 'Gore Story' LP. Both on Lost & Found Records-authorized releases. Only 1,000 copies of each made. Have a few copies of each. $25 each postpaid in US $30 each postpaid everywhere else. Write to: Paul B., P.O. Box 1963, Boise, ID 83701 or call in evening only (208) 338-3836.

RARE PUNK records, cds, tapes, stickers, buttons, patches, shirts, and a ton more for low prices! Adicts, Dickies, Crass, Vice Squad, Operation Ivy, Misfits, Subhumans, Conflict, Minor Threat, and thousands more! For a huge 45 page catalog, send $1 to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. Call for updates at (909) 483-2979. "Dr. Strange has your punk rock fix!"

TRADE: I HAVE Fix-Vengeance (7") Fear-Now You're Dead(7") Eat-Communist Radio (7") Guilty Razors- Don't want to be Rich (7") Rondos+Railbirds- split(7") Front Page- Kick Them(7") and Typus, Gauze, Friction, etc... Old Japanese punk/core records, Want: Absentees (7") DDT- Brave New World (7") Chronic Sick-Dress Code (12") Reactions- Official Release (7") Chain Gang- My Fly (7") Red Square-Modern Roll (7") and more. Write to: Hideo Shionaga/6-29-5 #203 Minamagome Ohta Tokyo 143 Japan

TRAVELING BANDS the S.O.B. wants you! If you are going to be traveling through Ohio and want a place to play, contact us. We are a new club so we can't offer guarantees. What we offer is a place to play, food, and lodging. Contact us at (513) 241-1430 and send demos to: S.O.B./ 1815 John St./ Cincinnati, Ohio 45214. e-mail us at chevron@fuse.net

LOOKING FOR RECORDS/ merchandise by MK-Ultra, Los Bastardos, Dr. Lunch, Ottawa, Youth Against Fascism, Jack with Killer, DA Toddlers, Christmess, Los Crudos, Litmus Green, Aus Rotten, Antischism, Ulcer and much more! Or trade tapes with me. Send list/ tapes to: Isaac/ 1965 Canyon Dr./ Los Angeles, CA 90068. Send anything! Definite response to all letters.

FAT BLOATED LEACH sell me these records- Fear-I Love Living in the City, Germs-Lexicon Devil, Plasmatics- Meet the, Cramps-The Way I Walk, Human Fly, Toxic Reasons-Nobody Tells Us, The Eat-Communist Radio, The Dogs-Slash your Face, Circle Jerks-Destroy You. Call 1-206-Fat-Guys. Rob Frishkoff, 725 East Pike #209, Seattle, Wash 98101.

TRADE ONLY: A.Y.S. - 12 inches of A.Y.S lp, A.O.F. - Core lp, Amenity - s/t 7" (red)/ Breathe 7", A.A. - American..lp (pus), Beefeater - Need a Job lp, Broken Bones - Seeing...10"/ Dem Bones lp, V/A - Boston Not L.A. lp (modern method), C Jerks- Golden.. lp (lax rec's), Clown Alley- Circus..lp, D.K's - Skateboard..lp(1st press, white cover), Death Sentence - Not a Pretty..12"/ Stop..lp, Discharge - Live 83 7" (267/454), F.Conflict - Institution 7". See other classifieds for more (+wants). Jeremy/ 3380 Springthorne Cres./ Richmond, BC V7E 1Z7 Canada

TRADE ONLY: Faith - Subject..lp(blue), Faith/ Void split lp (orig US press), G.B.H. - Give Me Fire 7"+pic.disc7", Helmet - Unlive lp, Melvins - Gluey..lp (alchemy), Minor Threat/ Faith Live '82 split lp, Misfits - Demonomania lp, Neg. Gain - Back from..lp (pus), N.O.T.A. -S/T lp, Offenders - Endless Struggle lp, P.I. - Ian Mackaye lp (in your face)/- Feel..lp (cia, white cover, cover not mint). See other classifieds for more (+wants). Jeremy/ 3380 Springthorne Cres./ Richmond, BC V7E 1Z7 Canada

TRADE ONLY: Rigor Mortis - Conveyed..lp, SSD - How We..lp, So Much Hate - How We Feel lp, Vandals-Peace..(epitaph orig), Vicious Circle - Price..lp (c.o.r.), Visions of Change - V.O.C. lp, Stalag 13- In Control cd, T. Kadet - Pahan Voima '87 7", Attak - Todays..7" (no future), Heresy/ Sox- split lp (orange cover), Big Boys - Frat..7" (smilin'), Half Off - Shoot..7"(clear), Viletones- Screamin'..7" (re-press), Void - Condensed Flesh 7" (clear), Zygote - Wind of Knives lp (m.c.r.), Xpozez - 7"s. See other classifieds for more (+wants). Jeremy/ 3380 Springthorne Cres./ Richmond, BC V7E 1Z7 Canada

WANTS: V/A- SUBURBIA (soundtrack)lp, CH 3 - 7"s/12"s/ After Lights..lp, T. Reasons - Peel..12" / Ghost Town 7"/ Fashion..lp, Effigies- We're Da Machine 12"/ Forever Grounded lp / Haunted..12"/ Remains..7", V/A -...Venice lp, SSD - Break..lp, Social D.- Mainliner 7", R. Rampage - 12", P.I. - Filthkick 7"/ Getting..12"/ Pick..7", Dr. Kno - Plug..lp, Die Kreuzen - Cows..7", GBH -..Survivors 7"/ Sick..7", Proletariat - Marketplace 7", Gastunk - Rec's/ cd's, Execute - Rec's/cd's, V/A - Cleanse..lp, Amebix - 7's, J De Lunch - Cursed..mlp, Anti Cimex - mlp/ 7"s, Bad Brains - Cum to..7"/ Pay..7", Cro-Mags demos 10"/lp, G. Sage - Straight..lp/cd, Wipers - Land..lp/cd/Follow ..lp/cd/ Over..cd, Misfits - Walk..2x7", Icons O.F. - 7"s, Detonators - Rec's. See other classifieds for trades. Jeremy/ 3380 Springthorne Cres./ Richmond, BC, V7E 1Z7, Canada

MAXIMUMROCKNROLL music classifieds

NOFX - LIBERAL ANIMATION - Super rare original pressing. For sale, best offer. Impress your friends. I've also got lots of other crap for sale, write for a list. Alan, 243 N. 13th St., San Jose, CA 95112.

POOR DUMB BASTARDS 14 song cd. Booze driven sleaze to please from Texas's reigning kings of trash punk. $10 ppd U.S., $12 world. Cash, check, money order to Robert Walters, P.O. Box 474, Baytown, Texas 77522-0474.

RARITIES FROM: Negative Approach-1st 7", Genetic Control 7", Hot Nasties 7", Forgotten Rebels-1st 12", Malibu Kens 7', Subhumans 12"/1st lp. Raw Power "Victim", GISM "Detestation", "Vancouver Complication" (black/white), "Great Punk Hits". Wanted: OI!/RAC vinyl rarities (France/ UK priority). Marc, 3358 Gaspareau, Ste-Foy (Quebec), G1W 2N2, Canada(418-659-3962).

PUNK RECORDS WANTED! '77-82. UK, European, American 7" and lps, Killed By Death and Back To Front bands, etc. Send your list to Juichi Masuko, 5-26-6 Takahama Mihama-Ku Chiba-Shi Chiba
Japan 261. Fax 81-43-277-5873.

VIDEOS FOR TRADE: Anti Seen, GG, Bikini Kill, White Trash Debutants, Lunachicks, Devo, Ramones, Plasmatics, Butthole Surfers, RATM, DK's, The Damned, The Gits, and many more. Quick response and no ripoffs. Your list gets mine. Tim Graham/ 142 Poland Ave./ Struthers, Ohio 44471-0268

FOR TRADE: FU's- My America (Xclaim original, sealed), Poison13- P13LP, Avengers- White Noise 12", Disorderly Conduct-Amen (sealed), Geza X- You Goddam (sealed), Toxic Reasons- Independence orig with booklet. Wanted- Lewd-American Wino. Lotsa punk 45's for trade. Send SASE. Chris, 534 E. 14th St. #15, NY, NY 10009.

DESTROY ALL MUSIC - since 1979 the voice of punk rock on WCNI at Conn. College in New London, CT. We need submissions on any format, now more then ever. Guaranteed airplay for snotty, street level, D.I.Y. bands, and we never censor! Contact Ed Feltch/ PO Box 506/ New London, CT 06320. (860) 886-9497

THE KASSOS ARE LOOKING for all-ages DIY shows in SoCal, especially in areas around LA/ OC/ Ventura/ Santa Barbara/ Riverside Counties (hello Temecula and Palm Springs). We're a San Diego garage punk band that blasts through 15 song in 20 minutes. Feel free to write or call. The Kassos, PO Box 710456, Santee, CA 92072 or (619) 588-1176.

FOR SALE: A collection of rare punk/ hardcore/ garage/ powerpop LP's and 12" EP's from all eras. Includes: Avengers, Blitz, The Blood, Braineaters, Demics, Diodes, Funeral, GG Allin, Hypnotics, Inferno, Kraut, MDC, Modernettes, N.O.T.A., Pack, Private School 7", Slow, and more. Please send one dollar or IRC for auction list to: Warren Bidlock, PO Box 61050, Edmonton, AB, T5E 6J6, Canada.

DIY PUNX BANDS needed for tape comp. Looking for oi, crust, 77, hc, etc, etc... All bands will be notified. Send tapes to Cliff, 212 Barlow St., Fall River,MA 02723

SONICS RENDEZVOUS BAND- Do it again! Killer Live LP. Way outta print-Going fast. Sonic Smith/ Gary Rasmussen/ Scott Ashton/ Scott Morgan. Motor cities finest! Chris/ 534 E. 14th St. #15/NY, NY 10009 USA. $25+3 USA/6 Europe/8 Japan. Rare punk 45's for trade also.

ATTENTION PUSSY!! the Candy Snatchers Fun Club is up and running. We have unearthed a few copies of the Gold Digger 7" and even fewer copies of the Pinto Pony 7". $5.00 each, both for $9.00 ppd-First come/first served. Coming soon: T-shirts and video. Join now: $1.00 to Candy Snatchers Fun Club, P.O. Box 4455, Arlington, Virginia 22204.

UOA/BORN AGAINST, Mohinder "the mission", Joan of Arc, Joltergeist/Chachi on Acid, Life's Blood, Jolt/Wynona Ryder, Dahlia Seed/ Greyhouse, Crownhate Ruin/Karate, 7"s $3ppd each. Send SASE for complete catalog. Vomitorium PO Box 457, Redondo Beach, CA 90277.

AUCTION: Rupture "Forceps" 7", Rupture/ Belching Beet split lp, Charred Remans (Man Is The Bastard)/Pink Turds In Space split 7" (Slap a Ham—first MITB record), MITB/Aunt Mary first split 7"(second press, still rare). Send for complete list: Jim Hutchinson, 368 Walnut St., Shrewsbury, MA 01545.

RECORDS FOR SALE! Updated list with Rupture, MITB, Swedish, Japanese, crust, power violence, hardcore, grind and more. Many items rare and out of print. Send a stamp for list of vinyl, cd's and shirts: Jim Hutchinson, 368 Walnut St., Shrewsbury, MA 01545

THE JAM VIDEO compilation - all Top of the Pops, Whistle Test, Something Else appearances plus assorted UK, Belgian, German, Aussie tv clips. Best quality anywhere! $20 postage paid, two hours TDK-EHG. Jim Russo, 7314 Rockwell #2, Phila, PA 19111

RAMONES VIDEO COMPILATION #2. Whistle Test appearances, Musikladen '78, Furia Metal Brazilian tv '94, more UK tv appearances! 120 min. $20 postage paid money order TDK-EHG. Jim Russo, 7314 Rockwell #2, Phila, PA 19111. NTSC format only!

BACHELOR PARTY MASSACRE- a new exploitation film featuring the music of the Pillage People available $7 ppd. Pillage People- "Shiny Happy People" 7" is $3.25 ppd/14 song cassestte is $5ppd. Tshirts $5ppd Caustic and brutal. Send cash to: Sweaty Ballsack Records, PO Box 221, Delaware, NJ 07833

TRADE/ SELL: Queers, S.W., Vind. Ramones lp, Queers "shout" lp, SW "Snappy Answers" 7" plus 7"s & 12"s by Swiz, DOA, Big Boys, Damned, Really Red, Dropdead, Antischism, Authorities, Dag Nasty, Resist, Bad Religion, Spazz, etc. Sase or IRC for list: Darren/ 1400 S. Adams #B/ Ft. Worth, TX 76104 USA

I'M LOOKING FOR one or more true music lovers for a trusting, long term tape trading relationship. I love all types of music from Good Riddance to Guided by Voices, Left Field to London Suede and tons more. Must be serious about sound quality and appearance. Your list gets mine. Perry Smothers/ 651 W.16th St. #167/Plano,TX 75075

WANTED: O.G. CONFRONT T-shirt, two sided with "O.L.C." B-ball bats on back, good condition XL. Will trade any one of these: Inside Out 7"(blue), Warzone 7"(gold), Four Walls Falling 7"(Axtion), Billingsgate 7" (white), Intent to Injure 7" and Icemen Cometh comp. 7"(clear). Write to Paul D.H./ 554 E. Howard St./Pasadena, CA 91104

FREE PORN! Not really, but the Dead End Kids cd is out, the No Fraud and DUI cd is coming out, a compilation with Rhythm Collision, Link 80, and many more. Send stamp for catalog, patches, stickers: Kevin Allesee Records, PO Box 2510, Pt. Charlotte, FL 33949.

MEGA- RARE KILLED BY DEATH punk and hardcore: set sale. Hundreds of rare original 7"s and lp's . Breakouts, The Freeze, General Foods, Germs, La Peste, Really Red, Shirkers, SSD, etc. New stuff every month. Send sase (long envelope) for list to Mike B, 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

LAND OF THE LOST is a distribution/ mailorder dedicated to the d.i.y. cause. We are looking for punk/hc, grind, noise, sxe, crust, oi! and other types of the like to distribute. Bands and labels contact us for more info. Land of the Lost/ POBox 13347/ Rochester, NY 14613 USA

FOR SALE: I have 5,7, 10 and 12 inch rare records for sale or trade, new and old. Send big sase to: Chad/ 32 Mercury/ Richland, WA 99352. Or check out the list on my homepage: http://www.geocities.com/ ~leglesseye

TOO DRUNK PROD. 2nd non profit comp "Just Another Reason" is finally finished. 16 bands 26 songs including Flatusm, Sanity Assassins, The Dread, The Nimrods, Mailorder Brides and many more. Also available "Pierce This...Punk!" 19 bands 30 songs featuring The Wretched Ones, Workin' Stiffs, Dead End Kids, Nothing Cool, Yawp and more. 3 dollars each or both for 5 dollars (well hidden cash only) foreign order add one dollar per tape. Too Drunk Prod., 2083 Cheyenne Ave., Loveland, CO 80538, USA.

WILLING TO BUY THESE: 1st pressing Gravity Records stuff, both Antioch Arrow 12"s, U.O.A. 12", Angel Hair & Heroin 7"s, Born Against 7"s & Moss Icon. Also want 1st press Slap a Ham stuff, Cap. Casualties, Crossed Out 7", both comps., No Comment-Downsided 7" (clear), Apocalyptic Convulsions 10" (w/7" & poster) and finally orig. Misfits 7" & 12"s & F.U.'s - Do We Really...LP (orig). Send prices & description of condition to: L. Cole, 1250 Woodmere Rd., Pottstown, PA 19464.

MAXIMUMROCKNROLL classifieds

AUSTRALIAN PUNK zine needs demos/ cd's/ vinyl/ zines to review. Also seeking short fiction pieces and scene reports from everywhere. To: Eric Wedgwood/ POB 1601/ Lismore, NSW 2480, Australia. E-mail: ewedgw10@scu.edu.au

FREE HBO, PLAYBOY! Showtime. Laid off punk cable worker tells all! Build descrambler for under 13 bucks with 7 Radio Shack parts, and very fast. Send 10 dollars, cash or money order for simple 7 step instructions to Ed Duckfield. Immediate response guaranteed for DIY punks! Ed, PO Box 157, West Sayville, NY 11796

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts from Radio Shack for under $13. 7 step instructions that anyone can do. Fast service, you will receive weeks guaranteed! Send well concealed cash or $10 money order to: PO Box 157, West Sayville, NY 11796

ARIZONA STATE UNIVERSITY 21 year old guy is going to ASU beginning fall '97 and would like to meet nice people, punk or otherwise, from school and nearby. Write and tell me how much fun it is out there, a response is guaranteed. Dak W./10920 Beech Creek Drive /Columbia, Maryland, 21044

ALL SEVEN DIFFERENT killer issues $8.00 USA/ $10.00 Canada - Mexico - South America/ $15.00 Elsewhere #11-(current) Styrchnine & The Rat Traps #9-10, Black Flag /#8 Early Mighty Sphincter #7 The Hates #6 early Impulse Manslaughter #5 Fatal Error #4, Soldier Dolls. Famous Hardcore of Punkland T-Shirts' Ultimate DIY shirt reads "Anti-EMI, Anti-Caroline, Anti-Major Label" Printed black on white large size only. $12.00 U.S. /$15.00 Elsewhere. US Postal Money Order or concealed cash or IRC's. Famous Hardcore of Punkland Zine (payable to:) Craig Hill, P.O. Box 987, San Carlos, CA 94070. The Twelveth Anniversary issue deadline March 15th 1997.

HEY KIDDIES! Issue 1 of Stopdropnroll is in the works, and I still need help. I need people who do interviews to help me out. Anything else is welcomed too, especially artwork. and anything, that is interesting. Please help out! I also do reviews, and bands, labels, zines- send in your stuff If possible, include e-mail addresses Thanks a lot Stopdropnroll@ansonenergy.com , Matt Browne. 3017 Castle Rock Rd., Oklahoma City, OK 73120. Oh yeah, no racist, homophobic stuff.

I'M STARTING A ZINE called "Active Ingredient Punk." So send me your demo's, 7"s, cd's and cass. to review. Any kind of punk, including ska, especially Oi!, pogo, pop punk, anything. I also need comic strips, interviews (with pictures please.), zines to review and art. Anyone who contributes will get a free copy. Thanx - AIP c/o Cory Wiegert/ 8721 Greenback Ln. #1/ Orangevale, CA 95662

"ICELANDERS!" Help! I wanna visit and need contacts for crash space and maybe playing live. Make my one week in August a success. Write me: Sean/ POB 211/ Dunn Loring, VA 22027 USA

PATCHES! $1.00: Suicide Machines, Blatz, Showcase Showdown, Teengenerate. $1.25: Op IV, Swingin Utters, Descendents, Pink Lincolns, Dead Kennedys, Screeching Weasel, Misfits, Ramones, Specials, Naked Aggression, Blanks 77, Crass. $1.75: Subhumans, Sham 69, Bikini Kill, Grimple. For a more descriptive and visually appealing list, send a stamp to: Second String Productions: PO Box 50144, Knoxville, TN 37950-0144. Bands: Need patches or T-shirts? Write.

GO WILDE in the country? Fat queer boy (picture Drew Carey only cuter and more funny...) seeks pen pals. I like Janis Ian, Crass, Egon Schiele, green tea, Anne Sexton, Smiths, Andrew Sullivan, Are You Being Served?, Klimt, Weetzie, Joni Mitchell, etc. etc. If your IQ and age are over 15... Carson Homogeneous/ PO Box 4691/ Cary, NC 27519-4691

STAY ALL OVER THE WORLD for free. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. If you like people more than hotels, find out about The World For Free. For information write to: The World For Free, PO Box 137-M, Prince Street Station, New York NY 10012, USA.

I HAVE ORIGINAL OHLO SECO t-shirts and wanna trade for punk/hc t-shirts as Crucifix, MDC, Crass, Conflict, Extreme Noise Terror, Doom, etc...write first please. All are new and I can get large quantities. I can sell the t-shirts for U$18,00 too, but I'd rather trade. Fabio Altro-Caixa Postal 205-Sao Paulo-SP-Cep 01059970-Brazil-South America.

IMPLODE needs your music. Noise, pop, punk, garage, surf, ambient, industrial, everything. Very open-minded. Music minus categorisation. Implode c/o Jason Thornberry, 4115 Hilaria Way #C, Newport Beach CA 92663 USA.

FIGHT THIS GENERATION fanzine issue number six out now. Twenty pages of stuff about indie rock (Kittywinder, Multiple Cat), constant complaining and bmx freestyle (2-Hip Bikes summer tour 96). Send two US stamps or one dollar to PO Box 5183 Glencoe, AL 35905.

FREE HBO, PLAYBOY! Showtime. Laid off punk cable worker tells all! Build descrambler for under 13 bucks with 7 Radio Shack parts, and very fast. Send 10 dollars, cash or money order for simple 7 step instructions to: Ed Duckfield. Immediate response guaranteed for DIY punks! Ed/ Po Box 157/ West Sayville, NY 11796

STARTING A FANZINE, "No Control". Need stories about peoples weirdest experiences at shows, in the pit, etc.. Personal ads (free), columns, stories wanted. Or if bored, write to Chino, 42-16 80th Street Apt 2G, Elmhurst, Queens New York 11373.

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts from Radio Shack for under $13. 7 step instructions that anyone can do. Fast service, you will receive weeks guaranteed! Send well concealed cash or $10 money order to: Ed/ PO Box 157/ West Sayville, NY 11796

SAN DIEGO SCUMFUCKS wanted: Looking for musicians into the Stooges, Dead Boys, Gun Club, GG Allin, MC5, New Bomb Turks, etc. To help spawn the first incarnation of "White Urban Nigger". Tired of doing it all myself, I just want to concentrate on vocals and songs. Write and I will send a tape. SD only. Jason Butler, 6881 Amherst St., San Diego, CA 92115.

'ZINE-VERGUENZA #3: Interviews with Puertorrican punk bands Lopodrido and Lakra, info on Cuba's scene and political/ punk essays. In Spanish. Punk rebellion does have causes. $1+stamp/trades to :Taina, Calle 7 C-19 Metropilis, Carolina, PR 00987. D.I.Y.!!

SUP BROS, WAZ-ZAP-PEN-NING! Hows about sending me yo zines, cause zines is Duh Bomb*!!!!!!Zinesrulefool! This goes out to that Chump; with Been Fucked Again, next time add an address, coward! Anyhow please send them to me. I wish to look at them. Write me at: Krispyn Joelyay, 3114 School st., Des Moines Iowa 50311.

CRASHED OUT - 22 yr. old pogo-oi punk looking for female pen pals into the same. Likes: Casualties, Discocks, Toy Dolls, Oxymoron plus other punk, oi and ska. Also into: drawing, tattoos, bondage and beer. Want to trade tapes, pics, patches and porn. Your photo gets mine, response guaranteed! Paul, 3921 Hereford St., Apt. 2N, St. Louis, MO 63109.

MOHAWKED, TATTOOED and pierced punk girl in desperate need for some good mail! I'm looking for boys and girls to correspond with. I like punk, ska and oi, going to shows, toys, comics, japanimation, Japanese and American wrestling, Sanrio stuff and pen pals. I want to trade tapes, zines, patches and toys with kids. Your photo gets mine-response guaranteed! Write to: Jen, 3921 Hereford St., Apt. 2N, St. Louis, MO 63109.

BI-SEXUAL PUNK GUY- 21 yrs old- into Adicts, Business, Teengenerate, Dolls, Velvets and more seeks same living in LI, NYC, Lower Upstate New York for companionship, maybe more. Would also like to correspond with gay/bi punks out of state. Write- Cris Crap, 148 E. Roe Blvd., Patchogue, NY 11772.

I'M JUST A RED HAIRED, straight edge, skateboarding, starving artist living my 22nd year of boredom in Mississippi. Jason/ 1301 Canterbury Ln./Clinton,MS 39056

LOOKING FOR JEFF from Sacramento. I saw you at the El Dopa and Citizen Fish shows in early May. Get in touch: Kate- 721 Verona Ct. San Diego, CA 92109 or (619) 488-2980.

MAXIMUMROCKNROLL classifieds

I'M TRYING TO open a store in my house. Bands, labels, zines, whoever, whatever, send your lists and terms and whatnot. Also looking for penpals and tape traders b/c it's lonely in the south. Take care! Jeremy/ 11470 Charrann/ Ft. Myers, FL 33908

I'M A 24 Y/O GIRL who lives in a boring town where mail is the only fun thing to do. So if you're into punk/hardcore, movies, rain, photography, toys or you just want to chat please write and make my day. C. McLellan RR#2 Bonney Rd. Hampton, NB. EOG IZO. Canada. Thanks. *No racists or homophobes please.

MOLITOV MAIL-ORDER: we carry lots of reading material, music, and stickers. Write or call for a catalog. When in Phoenix, Arizona call to stop by our Northwest location. 2217 W. Lupine/ Phoenix, AZ 85029. (602) 997-2469

WANTED ZINES, 7"s, tapes, lp's, cd's, stickers, catalogs, etc for free, public use at an underground zine library in Normal, Illinois. Please send stuff to: Arbitrary Press/ PO Box 953/ Normal, IL 61761-0953 or email hesulli@ilstu.edu to inquire further.

CHEAP VIDEOS - hundreds from: 7 Seconds, Black Flag, Bouncing Souls, Chokehold, Suicide Machines, Dead Kennedys, Operation Ivy, Earth Crisis, GG Allin, Descendents, Minor Threat, Misfits, Sex Pistols, Gorilla Biscuits...etc. 120 min tape $10.00 ppd. Send sase for list. 2 week delivery. Dead X Stop/ 8127 Waterbury #203/ Woodridge, IL 60517. check out my web site. http://icarus.uic.edu/~rzwiss1/ videos

TWO SIC BOY skater punx - seeking correspondence from Oi! toys or others. Racists need not waste time. Incarcerated in the US of Nevada for having a good time. Enjoy grind core, ska, & goth. Write Byron Golden #49978 or Jesse Berry #45495/ N.N.C.C. Box 7000/ Carson City, NV 89702

I DREAMT ABOUT YOU last night and I fell out of bed twice. 20 y/o male into Smiths, Cure, Bunneymen, Punk, etc., needs correspondence from open-minded thoughtful individuals. Jeremy, 651 W. 16th St. #167, Plano, TX, 75075.

FUCK MAGAZINE- #11. Shocking and sexy! Only $5 a copy! Gruesome full color cover! M.O. to Randall Phillip P.O. Box 2217, Phila., PA 19103.

INMATE LOOKING for pen pal to keep me in touch with the scene! Punx not dead!! Will respond to anyone, still into Septic Death, Attitude Adjustment, Christ On Parade... California hardcore, born and raised in the city of angels... Arthemus Quidiones #E37258-B5-205, PO Box 5002 - Calipatria, California, 92233-5002... Tell Pete Wilson I'll be good next time! Ha! Ha!

BONDAGE PANTS - one pair for sale. Worn once, brand new. Paid $75, want $40. First come, first serve. Size 30 m/f. Nathan, 24 Arrow St., Enfield, CT 06082.

SHE GETS ANGRY PRESS is doing three books and needs submissions: an anthology with "pirates" theme, a children's book from a punk point of view, compilation of writing and artwork by female prisoners. PO Box 14088, Berkeley, Ca 94712.

PATCHES - EXPLOITED, Menace, Damned, Toy Dolls, G.B.H., Funeral Dress, Adicts, Bloodclots, Chaos U.K., Blitz, Abrasive Wheels, Anti-Nowhere League, Misfits, etc. 75¢ each ppd US/ $1.00 each ppd elsewhere. Send a sase for a catalog to: Jenny/ 4213 SW Sullivan St./ Seattle, WA 98136

HELLO, is there anyone out there who would like to respond to me? I'm Carlo, 26, and looking for a girlfriend. Do you like; dark new wave, gothic rock, punk, body industrial, special clothes, changing your hairstyle, sensitive, caring. Are you a open minded special looking girl? Please write me: Carlo Dekeyzer, Brugse Heirweg 2/A, 8211 Aartryke, Belgium.

SUPER CHEAP silkscreening! Full color, one color or whatever you want. We can do t-shirts, posters, etc. Call Joe at (408)297-8382 or write to: Nothing Everything, 1151 S. 7th St., San Jose, CA 95112. Long live Devo!

$1 GETS YOU a free 60 word classified & a copy of the zine your ad first appears in. Each ad will be printed in 2 consecutive bimonthly issues. For outside U.S. send $2. TY Adzine POB 457 RB CA 90277.

DOC MARTEN: Looking for old smelly Doc Martens to feed my gnarly punk fettish! Help! Name your price + postage gladly paid. Call Zen (310) 450-0935. @37 Pacific Str. Suite E, Santa Monica, CA 90405.

30 YEAR OLD PUNK into anarchy and chaos as a way of life. 70's & early 80's punk rock; anarcho-punk, gothic, occult, paranormal, unexplained, strange, weird stuff. Looking for pen pals & friends in my age. Wally Rat, c/o Otto, Schliemannstr. NR. 39, 10437 Berlin, Germany.

FLIPPITY FLYER: a punk rock fanzine needs support from labels, buyers, and you. Send art, music, advice, opinion, or $2.00 for a zine (vol. 1 out now!) to: 6515 Sabado Tarde #4/ Goleta, CA 93117

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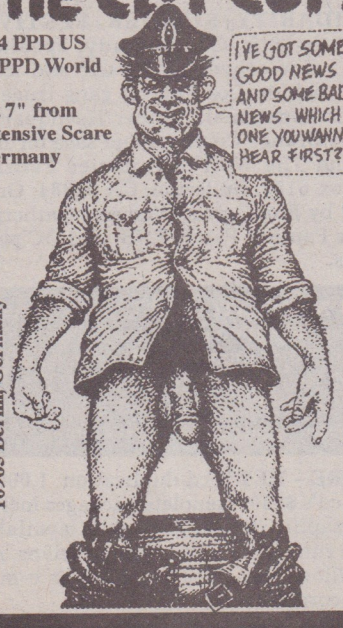

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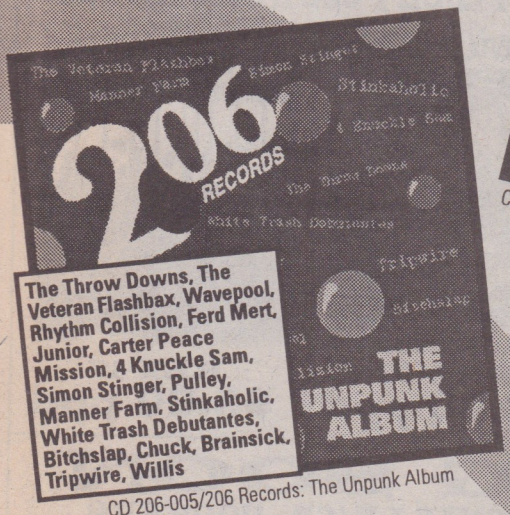

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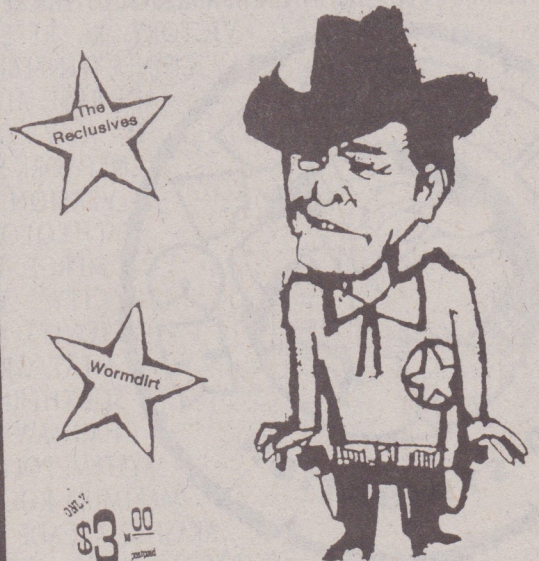

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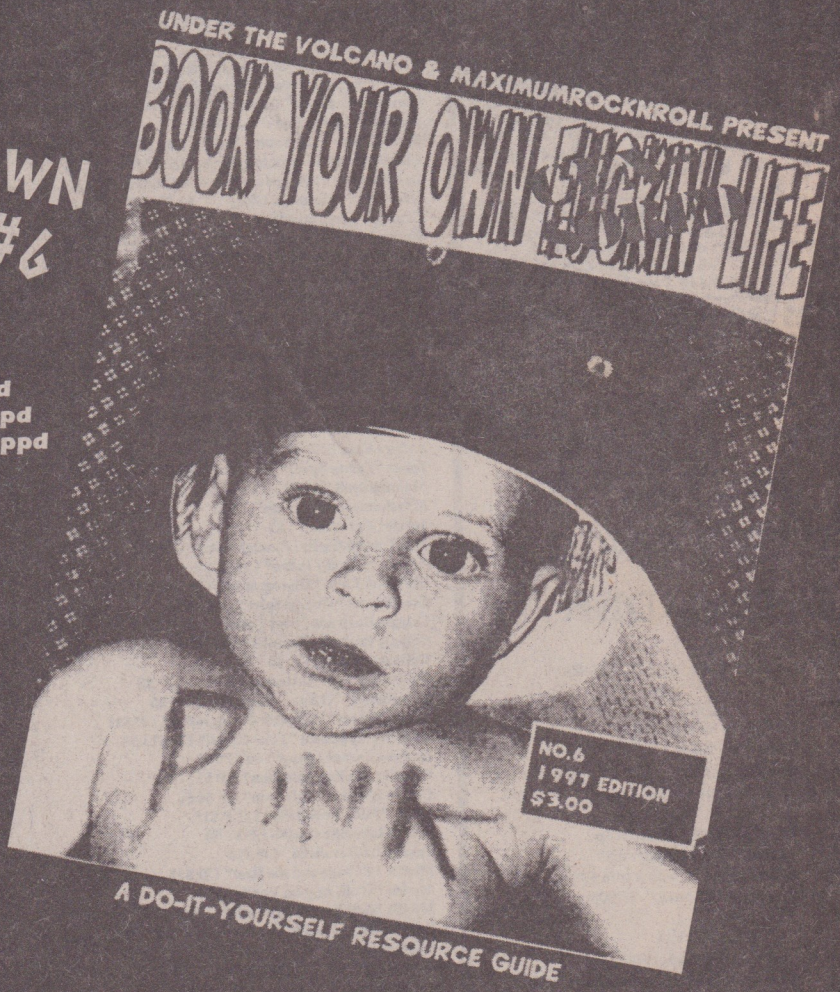

DO-IT-YOURSELF RESOURCE MAGAZINE #6, 1997
A COUNTRY BY COUNTRY/STATE BY STATE LISTING OF PUNK/HARDCORE/GARAGE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.

BRISTLE

T: Drink, Yes. Pot, No.
G: I don't drink anymore, I narrowly escaped being "Fired From Life" alcohol wise. I'm the only pot smoker so bring the buds to me.
L: I don't do any drugs save coffee. I used to, but not anymore, I couldn't stand myself when I was wasted and frankly I don't think anyone else could stand me either, so I quit.

MRR: Out of curiosity, how long have you been playing your instruments? Did you play in other bands? What are some of those other musicians doing these days?

G: I've been playing since we've been a band for all intents and purposes.
L: I was in a band from Tacoma Washington called Abolishment... As far as I know none of these folks are now doing anything musically. My friend Gary played drums and now he does our shirts (Underpressure Printing). John and Melissa both have spouses and kids and Jesse lives in Boston with 2 kids and a wife... Crazy how times change huh? I've been playing guitar for about 12 or so years.

MRR: I have that awesome NW punk comp, which has like 23 bands on it, quite a few of whom are no longer together. How many of those bands were from Seattle?

G: Ten were from Seattle proper 4 are still around including us.
T: Most of them were from Seattle with a few sprinkled around the Northwest... Hey, Portrait of Poverty, Whorehouse, and Zeke are still around.

MRR: With that many great bands from around the area, there must be a incredible scene there. Tell us a little about it.

T: Good all ages shows are scarce. For a long time the mainstay of the scene was the Lake Union Pub, a small bar with shows almost every night. A lot of touring bands would play there on very short notice. Liquor control finally closed the Pub for the last time. The Storeroom is a lot of fun if you like being smashed like a sardine. It's a real cozy homey, bar with a killer jukebox (CD). As far as the scene goes, I guess I'm not really a "scenester".
G: When the Lake Union Pub was around (R.I.P) that almost was the "scene" in Seattle. As far as Punk goes now all of that action has moved to different places like The Storeroom, Gibsons, Uncle Rocky's...which are all bars. You have to look around, most people are cool here. There's fucked up cliques like any big city though.

MRR: Do you think you appeal to fans from other sub-genres of Seattle's punk scene; e.g., Crusties, Rockabillies, Skins, etc.? Do you consider yourselves a progressive band or more old-school?

G: Yeah, lot of different people from old fuckers to kids, from crusties to skins. I'd say old school I suppose.
L: I like to think we appeal to a wide range of people, because we take elements from so many different influences. I'd say we are an "old school" sounding band. You cant really peg us...can you?
T: We appeal to many sub-genres because we have an "old school" sound that strives to be "progressive" Ha! beat that.

MRR: Would you consider yourselves a vital part of Seattle's punk scene?

G: Some people might... I don't think of us in that context. I see us as one of the Many good bands that all pretty much get along here. I don't know about vital.
T: I'm sure the Seattle punk scene would be just fine without us. Probably better off!
L: I think of the Seattle punk as one big entity, everybody is a link in some way or another. People and bands come and go all of the time, so for anyone to think they are vital is wrong, we all play a part in the "scene", the bands, the promoters, the fanzines, etc. We aren't any more important than anyone else we just "are us".

MRR: What are your thoughts on the current state of punk?

T: From a touring standpoint, I think it's great that a band can get by playing basements, garages, bombshelters etc. and that there is some kind of "scene" everywhere (like really small towns we'll have a kick ass time and places like LA and Chicago have kinda sucked in the past). In a nutshell the Punkrock "scene" kicks ass in some places and sucks in others.
G: Anyone who isn't an idiot knows there's tons of cool underground/D.I.Y. bands, zines, clubs etc. everywhere like there always has been.
L: I wouldn't go as far as to call someone who doesn't know this stuff exist an "idiot" .I think the Idiots are the people who only follow the "Big" MTV bands.
G: As far as bands going "big" on MTV I think its a mistake that brings in too may undeserving people, its too easy to be into punk now, there's no suffering, no beatings, severe harassment or the like it's "acceptable" now .

MRR: Who are your favorite bands, not including yourself? I'm especially interested in some lesser known bands that you guys might clue us in on.

L: I don't really have any favorites but I would say Monster Truck Driver, Pipefitter, Quick66 (with thier new singer Eric, not the rapist guy) Piss Drunks and Whorehouse of Representatives.
T: Portrait of Poverty, Piss Dr
L: Oh yeah Portrait of Povert
G: I like too many bands to m midwest Touch & Go shit, hardcore etc. Locally there's of punk..

MRR: Do you guys do any

T&G: No.
L: I don't really do much po myself and how I can char better. I don't want the wei ders, it's a no win situation they don't like about themse worry about the rest of the

MRR: Do you think that th involves politics?

G: Not in my personal tastes street aspect of punk.
L: I think punk can be what definitely political because politics which they apply to politics reflect the Governm is up to the individual.
T: Yes, but unfortunately which kinda ruins the who

MRR: You currently hav Note, is there another r too distant future?

T: We just recorded some come out on a few comps
G: Not that I know of. The one is on the "10 Thing magazine comp CD out so pull for better tours and di to the P.O. box at the end
L: I'd like to see another rel

MRR: I hear rumor of a r of next year, have you

T: We are going on tour in for at least 2-4 weeks sinc

the east coast and a whole lot of places in between.
L: Yeah, every years we do at least 2 weeks.
G: It's not nationwide really, some stops along the way, but mostly east coast cities. We've toured 4 times around the west and mid-west.

MRR: Are you gonna make it as far